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DRAWING **WITH FEELING**



You often hear of people being moved to tears by a film, or a song, and maybe even the odd bit of verse, but welling up over a drawing? That's a rarity, and yet the work of Raymond Briggs seems to have that effect on people. Working in graphite pencil and pencil crayons, Raymond conjures real human emotion and enhances every feeling with his free and expressive line work. His books, Father Christmas and The Snowman, among

others, are a part of our culture and, much to Raymond's chagrin, mean he is forever associated with Christmas. On page 18, we look back on his extraordinary life and work.

In the spirit of 'honest art', James Bland explores how to bring openness and imagination into a painting, on page 76. Also in this issue, learn to paint a festive watercolour cityscape (page 54) and recreate a family photo in oils (page 66).

As this magazine hits the shelves, the deadline to enter our Artists of the Year 2017 competition will have passed, which means the work has just begun. Now it's time to select 50 shortlisted artists, and soon you'll be able to vote for your favourite on our website www.artistsandillustrators.co.uk. Watch this space.

Katie McCabe, Editor

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Write to w!

Have you captured a Christmas scene in paint or pencil? Why not share your work with us via email or social media?



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CONTENTS

DECEMBER 2016

7 THE DIARY

The best art events this December

10 EXHIBITIONS

Plan your gallery visits for the month ahead

12 FRESH PAINT

Three inspiring new artworks

24 THE WORKING ARTIST

Laura Boswell on honing a public persona

28 IN THE STUDIO

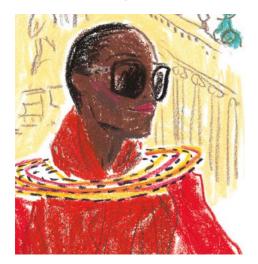
We visit printmaker Angela Harding

31 COMPETITION

Your chance to win a VIP Tate visit

32 BEHIND THE MASKS

A look at eccentric Belgian artist James Ensor



38 BACK TO BASICS

Introducing the mark makers of the moment

abstract ha festive classic

58 FLOWER POWER

How to paint a Christmas poinsettia in acrylic

36 10 MINUTES WITH

Sculptor, illustrator and author David Shrigley

49 SKETCHBOOK

Your monthly selection of quick tips and advice

63 DAILY SKETCHING

Set yourself the challenge to draw every day

66 PICTURE PERFECT

How to turn a family portrait into a work of art

74 CHRISTMAS CARD ART

Print your own this festive season

76 IMAGINATIVE PAINTING

Figure artist James Bland on inventive art

82 ARTY FACTS

Five things you never knew about Henri Matisse



43 COSTUME DRAMA

Sophie Ploeg's portraiture spans the ages



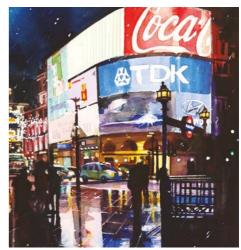
60 CHRISTMAS GIFT GUIDE

Fill your stockings with art goodies



18 A VERY BRITISH ARTIST

Meet the incredible Raymond Briggs



54 MASTERCLASS

Paint a Christmas cityscape in watercolour



70 PAPER CREATIONS

Free up your artistic style with collage

YOUR LETTERS

LETTER OF THE MONTH

THE NEXT STEP

Re: Your Letters, Issue 330

In recalling Issue 330 when this magazine printed my letter re: Plein Air Challenge, I've been surprised by how far my friend Lynn Barlam

and I have moved on in three years.

Lynn has written a series of children's stories, which I've illustrated, using as inspiration the scenes and characters we meet in our daily life. Your regular articles highlighting children's illustrators have proved informative and inspiring for us. We were delighted when, at the exhibition of our first illustrated story *Grandma and the Ginger Cat* [on Tilos, a Greek island], the local teachers asked for a digital copy of English and Greek versions as a learning aid.

For our second book *Grandma and the Egg Hunt*, a digital version has been given a voice-over by a local schoolgirl. We are now completing work on our third story, *Grandma and the Scrap-metal Man*. An exciting recent development has been our visit to the island's hospitality centre for Syrian refugees. The children there attend lessons in

English and Greek and now they have digital copies of all three stories. Thank you for the continued advice and support *Artists & Illustrators*! Carol Kelly and Lynn Bartlam, via email



THE ULTIMATE CHALLENGE

RE: 30 autumn projects, issue 370 I am not sure if these paintings are acceptable for the '30 years' challenge in celebration of *Artists & Illustrators* as they were painted last autumn, but I wanted to share them with you. [The image above, right] was painted after visiting Westonbirt Arboretum in Gloucestershire last year. I was inspired by the autumn leaf colours.

Painted in pastel chalks, I wanted to capture the colours of the leaves, enhanced by the dappled sunlight.

Autumn Colours on the River

Severn [above left]
was inspired while visiting
Attingham Park, Atcham, near
Shrewsbury, on a beautiful sunny
October day where, on the banks of
the Severn, the silver birch
trees were enhanced by the
blue sky in the background.
Stephen Evans, via email

Here is my attempt at project number 30 from your October 2016 issue [right]. I really enjoyed the magazine. Now I'm going to tackle another project! George Palmer, via email

write to us

Send your letter or email to the addresses below:

POST:

Your Letters

Artists & Illustrators
The Chelsea Magazine
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Jubilee House
2 Jubilee Place
London SW3 3TQ

EMAIL: info@artists andillustrators.co.uk

The writer of our 'letter of the month' will receive a £50 gift voucher from our partner GreatArt, who offers the UK's largest range of art materials with more than 50,000 art supplies and regular discounts and promotions.

www.greatart.co.uk





My painting style is impressionistic and so I liked the looseness of this painting [number two from the 30 autumn painting projects, a bonfire scene]. The forms of the bleak landscape being only suggested and as a contrast the sharpness of the figures adds a certain humanity to the scene.

I wanted to capture the sense of movement in the billowing smoke as another contrast to the solid, brooding moorland.

Susan Dawes, via email

Being a first-time subscriber to your magazine, I was inspired by the 30 painting challenges. I was trained as a stained glass painter at the York Glazier's Trust.

For several years I had my own studio on the Yorkshire Moors, producing stained glass pieces which were sold all over the world.

Eleven years ago, I retired to the beautiful mountains of Kefalonia, Greece, where I live and work, painting the varied landscapes of the island, portraits of the people and animals, and various other commissions. [Below] is a painting of my friend, Nikos' dog, Lady, on canvas in acrylic.

Rod Beaumont, via email





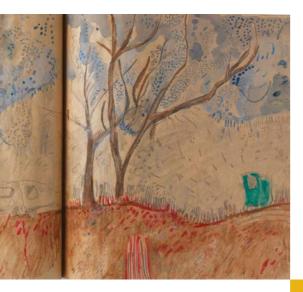


Which brushes would you like in your stocking this Christmas?



9 ARTISTIC THINGS TO DO IN

DECEMBER











SKETCH 2017

The sketchbook is the cornerstone of many great artists' work, and the SKETCH 2017 Open Sketchbook Drawing Prize will select 100 sketchbooks for a national touring exhibition.

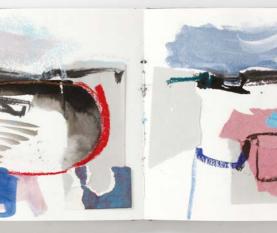
For a chance to be included in the SKETCH 2017 show, register your sketchbook for online submission by 28 February 2017.

www.sketchopen.co.uk









CLOCKWISE FROM TOP LEFT: MELISSA KIME, ANNETTE KEMP, MIKE MIDDLETON, RACHEL GANNON, NICKY COYNE, NEIL JOHN PITTAWAY, CATHERINE ROISSETTER, RAY RICHARDSON



2

SHOP Christmas at the Mill Enjoy a carbooty Islington

Mill style as the Manchester arts hub hosts a day of shopping, food, drink and performances. Artists and designers will have their work for sale, offering a mix of original artworks and prints (1 December). www.islingtonmill.com

PAINT Exotic Fruits - Botanical Painting workshop

Escape the humdrum winter weather and learn to create exotic fruits on paper at West Green College's botanical art workshop (2-4 December). With the help of artist Mariella Baldwin, you'll be painting perfect lychees in no time. www.westdean.org.uk



READ

The Art of Aardman: The makers of Wallace &

Gromit, Shaun the Sheep and Morph

It's hard to believe the claymation tales of Aardman celebrated their 40th anniversary this year. To mark the event, they've released a book that delves into the secrets of their process, filled with vibrant character sketches and early pencil roughs.

Simon & Schuster, £16.99



ENTER
Royal Society of
Portrait Painters

Annual Exhibition

Have you captured a likeness that deserves to be seen? You might just be in luck, as submissions are open for this highly anticipated exhibition from now until 20 January 2017. The selected entries will go on display at Mall Galleries, London, in May 2017. www.registrationmallgalleries.org.uk



6 SKETCH Life Drawing December

Fine-tune your figure drawing skills in this intensive three-session workshop led by artist Graham Flack at the Scottish National Gallery's Clore Education Studios (10 December). Work from a model and build your sketches from shorter poses into a long pose.

www.nationalgalleries.org

7

VISIT Meet the maker

Join cartoonist
Tim Bye at the
Millennium Gallery
at the Museum of
Sheffield (10
December). Tim is
known for his
expressive pet
portraits and knows
a thing or two about
introducing humour

≧ www.museums-sheffield.org.uk

8 EXPLORE Art Fair East

Taking the upmarket art fair outside the London scene, artists Will Teather and Brian Korteling are about to launch a contemporary art event in Saint Andrews Hall, Norwich (1-4 December). Work from the Norwich School of Painters will be on show, giving visitors the chance to admire original art.

TRAVEL
Artists Open Houses

Twice a year, artists and makers of Brighton and Hove open their doors to the public and now it's time for the Christmas instalment (26 November to 11 December). The event offers a chance to speak to painters, printmakers and sculptors about their practice and maybe pick up a one-off gift or two. www.aoh.org.uk





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EXHIBITIONS

DECEMBER'S BEST ART SHOWS

LONDON

Beyond Caravaggio

Until 15 January 2017

A collection of 49 artworks exploring the legendary influence of this Italian master.

The National Gallery.

www.nationalgallery.org.uk

Abstract Expressionism

Until 2 January 2017

Jaw-dropping paintings by Jackson Pollock,

Willem de Kooning and more.

Royal Academy of Arts.

www.royalacademy.org.uk

A World to Win:

Posters of Protest and Revolution

Until 15 January 2017

A century of posters agitating for political change, including screen prints, lithographs, wood cuts and digital prints.

William Morris Gallery.

www.wmgallery.org.uk

Paul Nash

Until 5 March 2017

Discover the surreal side to the English landscape through the eyes of this 1930s artist.

Tate Britain.

www.tate.org.uk

Painters' Painters

30 November to 28 February 2017

A selection of contemporary artists with an individualistic and nonconformist approach to painting.

Saatchi Gallery.

www.saatchigallery.com

Am I Rembrandt?

8 November to 5 March 2017

A look at authenticity, including works from Van

Dyck, Rubens and Rembrandt.

Dulwich Picture Gallery.

www.dulwichpicturegallery.org.uk

The EY Exhibition: Wifredo Lam

Until 8 January 2017

A long overdue retrospective of the groundbreaking Cuban painter's work.

Tate Modern.

www.tate.org.uk

ENGLAND - NORTH

Artist Rooms: Andy Warhol

Until 16 April 2017

Focusing on politics and identity, expect Warhol's reading of the American dream in screen prints

and self portraits.

The Whitworth, Manchester.

www.whitworth.manchester.ac.uk

Sea: Land

18 November to 31 December

Paintings, drawings and mixed media works

depicting and distorting the physical environment.

Lotte Inch Gallery, York.

www.lotteinch.co.uk

People on Paper

Until 17 December

This show includes drawings from nearly 50 artists, including Frank Auerbach, Barbara Hepworth, LS Lowry and Stanley Spencer.

Abbot Hall Gallery, Kendal.

www.abbothall.org.uk

Out of Chaos

Until 26 February 2017

Powerful works from 50 international artists including Marc Chagall, David Bomberg

and Alfred Wolmark.

Laing Art Gallery, Newcastle.

www.laingartgallery.org.uk

The Landing

Until 22 December

A collaboration between Malcolm Fryer and lan Norris, who share similar a painting process

and ethos.

The Atkinson, Southport.

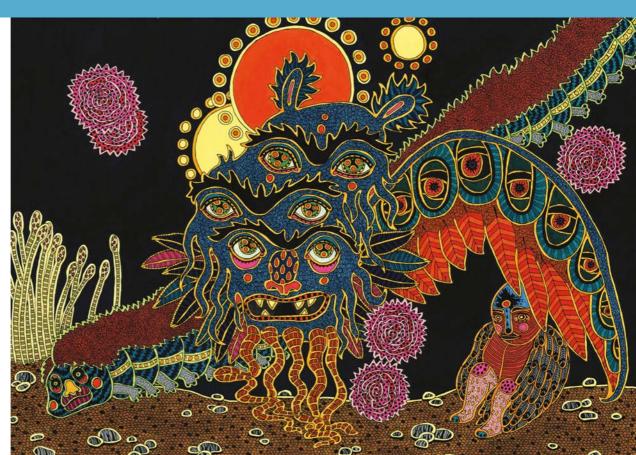
www.theatkinson.co.uk

IMAGINARY WORLDS

Until 25 February 2017
Discover fables, folklore and fairy tales through the artwork of 52 illustrators and book artists in this eclectic collection.

The exhibition was curated from an open call to enter illustration-related work around the idea of 'imaginary worlds' and shows a range of approaches to the discipline, from traditional to experimental, including children's and adult's books, graphic novels, video animations and film, and artists' books. The illustrations have been created in ink, pencil, crayon, paint, print and stop-frame animation.

Oriel Davies Gallery, Powys. www.orieldavies.org



DERIC LEIGHTON, FLAMING JUNE, 1895, OIL ON CANVAS, 120CM X120CM IREO DE ADTE DE DONCE THE LIES A GEDDÉ COLINDATION INC

FLAMING JUNE: THE MAKING OF AN ICON

Until 2 April 2017

For the first time since 1895, Lord Leighton's masterpiece *Flaming June* has been reunited with the artist's Royal Academy Summer Exhibition works, his final submission before his death in January 1896.

This exhibition explores the extraordinary story behind the painting, including its creation in Leighton's studio, its reception at the Royal Academy, its 'disappearance' in the middle of the 20th century, and its rise to fame. The painting, having returned to the house in which it was created, will sit alongside works including *The Maid with Golden Hair, Twixt Hope and Fear* and *Candida*, on loan from private collections. Leighton House Museum, London. www.rbkc.gov.uk



ENGLAND - SOUTH

The Mythic Method: Classicism in British Art 1920-1950

Until 19 February 2017

Explore 80 works and objects; artists include Henry Moore, Edward Burra and Picasso. Pallant House Gallery, Chichester. www.pallant.org.uk

Liu Dan: New Landscapes and Old Masters

Until 26 February 2017

New ink works exhibited alongside Raphael drawings from the Ashmolean's collection. The Ashmolean, Oxford. www.ashmolean.org

.....

Strange Worlds: The Vision of Angela Carter

10 December to 19 March 2017 An exhibition celebrating the life and work of the Bristol author; to include works from Eileen Cooper RA and Lisa Wright RWA.

Royal West of England Academy. Bristol. www.rwa.org.uk

Picasso and the Masters of Print

Until 16th April 2017

Seven prints spanning seven decades of the artist's career, accompanied by pieces across five centuries, with works froms Dürer and Matisse. The Higgins Bedford.

www. the higgins bedford.org. uk

Djordje Ozbolt: The Grand Detour

19 November to 5 March 2017
Fresh perspectives on the Holburne's paintings, sculpture and decorative arts.
The Holburne Museum, Bath.
www.holburne.org

Peter Brown

3 December to 19 February 2017 More than 100 new oil paintings and drawings by the renowned plein air painter. Victoria Art Gallery, Bath. www.victoriagal.org.uk

Paintings of People

Until 8 January 2017
Exploring the theatricality of the body, featuring works from Lucian Freud, David Hockney,
Rose Wylie and Steven Claydon.
Towner Art Gallery, Eastbourne.
www.towenereastbourne.org.uk

Obverse and Obvious

22 November to 4 December
An unexpected look at the everyday across
figurative, abstract and conceptual art.
The Lightbox, Woking.
www.thelightbox.org.uk

SCOTLAND

BP Portrait Award 2016

26 November to 26 March 2017
A travelling exhibition of famous faces, inspiring figures and expressive nudes.
Scottish National Portrait Gallery, Edinburgh. www.nationalgalleries.org

Paper Trails: Drawings, Watercolours, Prints

Until 21 May 2017

An inspection of how artists from the late 18th century to the present day have created works on paper, from sketchbooks to etching and other forms of printmaking.

City Art Centre, Edinburgh.

www.edinburghmuseums.org.uk

William Hunter to Damien Hirst: The Dead Teach the Living

Until 5 March 2017

Exploring the historical and contemporary connections between art and science.
Hunterian Art Gallery, Glasgow.
www.gla.ac.uk/hunterian

WALES

Christmas Selection

Until 21 January 2017

A selection of original works by Welsh artists including lan Phillips, Luned Rhys Parri and Elin Siân Blake.

MOMA, Machynlleth. www.moma.machynlleth.org.uk

Leonardo da Vinci

Until 8 January 2017

Works displaying the artist's range of interests, from painting to engineering, zoology to botany. Glynn Vivian Art Gallery, Swansea. www.glynnviviangallery.org

IRELAND

IMMA Collection: Freud Project, 2016 - 2021

8 October to 15 January 2017
A long-term loan of works from the iconic British portrait artist, Lucian Freud.
Irish Museum of Modern Art, Dublin.
www.imma.ie

Francisco Goya

25 November to 4 June 2017 A series of etchings and aquatint depicting war, from the Napoleonic era to guerrilla warfare. Ulster Museum, Belfast. www.nmni.com





PAINT

INSPIRING NEW ARTWORKS, STRAIGHT OFF THE EASEL

ARTHUR BOOTHBY

There's something distinctly youthful about Arthur Boothby's *Berlin Wall*. Awash in an orange abyss, his figure stands in the centre, dwarfed by the strength of the colour, nervously tugging at his wrist. The energy of the work feels even more potent when you discover its maker has not yet reached his 18th birthday.

Arthur is in his final year at Winchester College in Hampshire and still pondering the idea of starting an art foundation after school. "I haven't been painting for that long, I did my first large oil painting when I was about 15, which was also a portrait, and before that I'd done a few smaller still lifes and things," he says.

With less than three years' experience, Arthur landed his first big exhibition when *Berlin Wall* was accepted into the National Open Art Competition's 2016 show, in the Young Artist category, "I am over the moon... it has been a real motivator to create more work."

His handling of the paint, warped perspective and use of a flattened background echoes the work David Hockney, whom he admits has "maybe too much" influence on his painting style, though his bold use of pigment was inspired by the work of colour field painters such as Richard Diebenkorn. The scene was captured from a photograph of the artist's friend outside their bright Berlin apartment, where Arthur was staying on a school funded art scholarship.

Hockney claimed earlier this year that "painting is an old man's art". Looking at the work of burgeoning artists like Arthur Boothby, however, it seems he may have been way off the mark.

www.nationalopenart.org

LEFT Berlin Wall, oil on canvas, 81x81cm



colours for a more cohesive picture

PAUL LEWIN

Back in the 1940s, Barbara Hepworth and Ben Nicholson broke away from the 'conservative' St Ives School to form the Penwith Society of Arts, and this rugged Cornwall peninsula has been beckoning artists ever since. One painter who has been taken in by this unforgiving landscape is Paul Lewin.

After studying a BA in Fine Art at Bristol Polytechnic in 1989, Paul drifted to the most western tip of Cornwall, and now resides in West Penwith. There he paints the area's raging seas en plein air, and from an aerial view. He explains that the feeling of vertigo that comes across in his work is "mostly achieved by sitting precariously on cliff edges and looking down on a view rather than looking across to the distant horizon." The effect is exaggerated by intentionally excluding some of the foreground, "in reality I am not risking my life as much as it may appear!" he says.

His mixed media work, Treyarnon Cliffs, was painted

in situ using watercolour, gouache, pastel and charcoal. Utilising large flat brushes, Paul kept his brushmarks loose until the end of the painting to depict the frenetic nature of the waves. Along with his plein air gear, Paul also takes a high quality digital recorder with him on site, capturing snippets of audio for 'soundscapes' that accompany images of the paintings on his website.

So what is it about this landscape that keeps artists like Paul so interested? "I guess each artist has their own reasons, perhaps the quality of light, the climate or its community," he tells me.

"A raging sea puts a perspective on our lives as human beings, and the challenge of painting such a powerful and ephemeral subject seems to me to be something worth doing."

A new book of Paul's paintings Zawn: Walking West Penwith, Cliff-Edge Painting, with art by Paul Lewin, words by Paul Gough, £16.50, is published by Sansom & Company. www.paullewin.co.uk

ABOVE Treyarnon Cliffs, mixed media, 34x43cm



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PAMELA PRELLER

Portfolio Plus artist Pamela Preller is not only passionate about wildlife conservation, she lives it. A percentage of the profits from her art sales goes to the protection of the endangered species portrayed in her artwork, plus she's a volunteer at Battersea Dogs and Cats Home in London.

Growing up in South Africa, Pamela had easy access to wildlife. She's tracked a lion on foot, canoed down the Zambezi and watched animals gather at watering holes at sunset, taking photos wherever she travelled.

Since then, Pamela has studied BA Fine Arts at the University of Witwatersrand in Johannesburg, followed by a graphic design diploma, and set up a successful design and advertising agency. Six years ago she became a full-time artist, dedicating her time to studying short courses and drawing in her cosy home studio in Pimlico, London. Not forgetting the hours spent researching animals at ZSL London Zoo.

It was at ZSL that Pamela took photos and sketches to capture the mannerisms of the penguins for her pastel drawing *Four Frozen Emperors*.

When planning a painting, Pamela prints her reference photos so she can cut them out and arrange on a surface. She determines her light source on her computer as well as tweaking the contrast. "The exciting thing about embracing technology is that you

can experiment quite boldly, and if you don't like what you see, you just press 'delete'," she says.

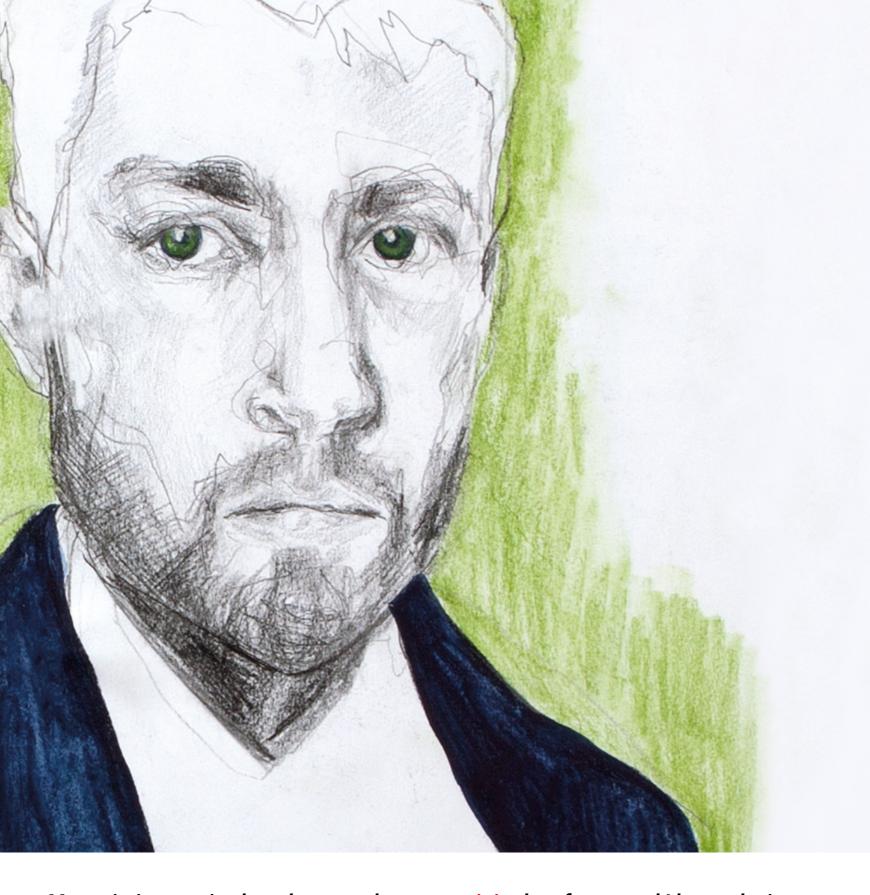
Once happy with the set up, Pamela sets to work using dry mediums like coloured pencils, usually working to the life-size of the animal. In *Four Frozen Emperors*, she chose soft pastel sticks to capture the snow on the penguins' fluffy down, rubbing in a solid colour and creating smaller detail with pastel pencils or conté rather than the soft broad sticks. She discovered that, when wet, pastel behaves like wet chalk, allowing her to make a thick, opaque mark – when pressed with pastic, this dries brightly with a little shine.

Her backgrounds are always minimal, "[In Four Frozen Emperors] the snow is both beautiful to look at and abstract enough to create a situational mood of silence into which I place the penguin," says Pamela. By making her subjects the heroes of her compositions, she raises awareness of the growing number of endangered species in our world today.

Portfolioplus

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ABOVE Four Frozen Emperors, pastel on paper, 47x32cm



My artistic practice has deepened, my creativity has focus and I have clarity about my artistic voice. OCA is exemplary in so many ways. I really can't recommend them enough. Angela Johnson

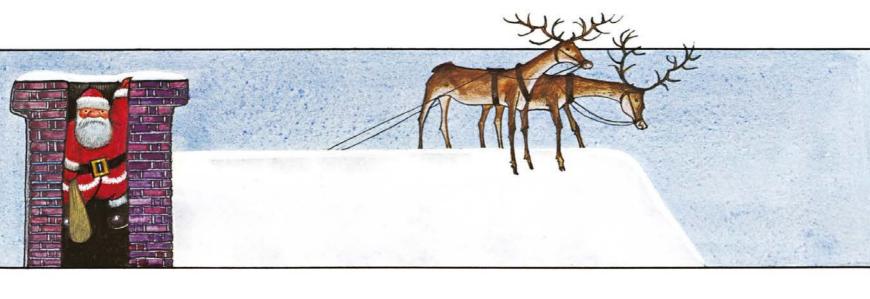


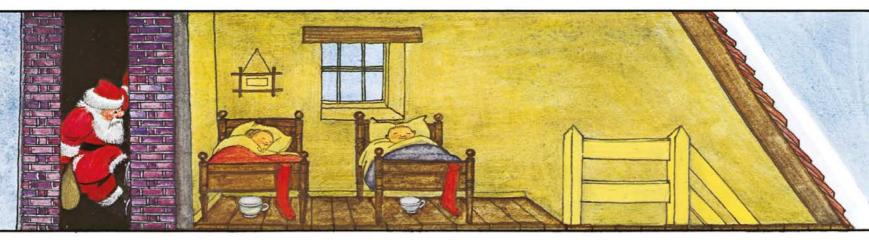






"PEOPLE SAY I AM 'MR CHRISTMAS', IT'S JUST THE OPPOSITE OF WHO I AM, I DON'T LIKE THE WHOLE HOO-HA"













Our street's full of diddicois and costermongers.
Horses and carts all down the road...
Fruit and vegall over the place...
Scrap iron, rag and bone men...
There's three pubs...
Blokes playing cards on the pavement...
and there's horse – er... horse manure everywhere There's fights outside the pubs – women, too ...
The coppers won't go down there.
The last one that did go, they bashed him up then sat on him and blew his whistle to fetch more coppers.
It's not as yours, darling.

Oh, Ernest, dear.



n the opening scene of *Ethel & Ernest*, an upcoming feature film based on the book by Raymond Briggs, the 82-year-old artist is filmed working at his studio desk in Sussex. As the camera pushes in, we see he is sketching out the film's key characters, his South London parents, standing shoulder to shoulder. "There was nothing extraordinary about my parents," he tells the viewer, "no divorce or anything... but they were *my* parents, and I wanted to remember them by doing a picture book." It's an attitude that has carried Raymond through his artistic career: to act on instinct, and never with an agenda.

Though it was written while Raymond was in his 60s, *Ethel & Ernest* sets the tone for his work; in so many ways, the values of his parents have become ingrained in his artistic world. His father, a milkman, and his mother, a former lady's maid, lived a simple life in the suburbs of Wimbledon, a life disrupted by the Second World War along with so many others. They were hardworking, pragmatic and, like Raymond and his characters, they had no time for nonsense.

Honesty has always been the cornerstone of Raymond Briggs' illustration style. Back in the 1970s, when dashing and mustachioed, he released *Father Christmas*, a picture book told through coloured pencil illustrations and comic-strip text. Santa was reimagined as a cantakerous old sod who dreaded the 24 of December, grumbling about soot and snow as he wriggles into his red suit. It seemed radical in among the usual saccharine Christmas offerings, but when Raymond explains, you feel daft for having ever questioned it. "Father Christmas is treated logically," he

tells me down the phone, "what do we know about him: he's got a white beard, so he's obviously old, he's traditionally plump, so he likes his food, he's got a rather red face so he probably like his drink. He's been doing this job all his life, so he's fed up with it, obviously. What a hell of a job, going out all night in the freezing cold, on your own, going up and down chimneys, for god's sake. Going up and down one would be dreadful but to do the entire world, it's absolutely ridiculous, of course he's going to be quite glad to get home and have a drink." At one point in the book, Father Christmas crosses paths with Raymond's father, Ernest, who shouts "still at it mate?" as he finishes off his milk round in the small hours of the morning.

Taking a subject of fantasy and giving it the kitchen sink treatment is something of a Raymond Briggs trademark. Even his wordless masterpiece, *The Snowman*, a story so familiar in British culture that it was once adapted into an *Iron Bru* advert, is grounded in some level of reality.

"The snowman melts and people thought it was a parable about dying; I never gave it a thought. I just have an idea, take a fantasy thing like a snowman coming to life and all that and treat it from then on logically. Just common sense, he dies because a snowman melts, simple as that," he tells me. Raymond is famous for his dislike of the festive period ("people say I am 'Mr Christmas' and all this b*llocks, it's just the opposite of what I am, I don't like the whole hoo-ha, I am not Christian, I am not religious") but when we speak, he's in the middle of reading A Christmas Cornucopia: The Hidden Stories Behind Our Yuletide Traditions by Mark Forsyth. He might >

Father Christmas

PRICKLY
SAINT NICK
Raymond's
first 'festive'
book Father
Christmas,
was published
in 1973





hate the 'hoo-ha', but he's still interested in the things that make people tick.

Mr Briggs' reputation as a curmudgeon precedes him, but the mask of the 'miserable git' he often describes himself as never stays on for long. There's something deeply British about his supposed 'grumpiness': for every time he says "bugger", there is another moment where he erupts with an infectious laugh, or tells me a fact about the English language, like the origin of the word 'biscuits', "biscuits have to be cooked twice apparently, that gives you the 'bi' and 'cuit' is cook, of course, so it's 'cook twice', simple as that". He can be incredibly warm, and those who have worked with him on the film version of Ethel & Ernest have nothing but praise for the artist, even though he's been famously opposed to adaptations of his work in the past. It's the most personal story one could possibly write - one that charts his own birth, his childhood evacuation to the country during the war and a devastating account of his parents' deaths that will have cinema audiences weeping in the aisles.

Thankfully, the film met the Briggs standard, "you couldn't have anything better if you've written something and then somebody decides to make a film of it, my god, what more could you want, particularly when it's done very well," he says. "And the actors that they've got [Jim Broadbent and Brenda Blethyn] are absolutely brilliant. They do the voices perfectly. When we did the recording for it, we were sitting in the studio, and there was half a dozen of us or so. The actors were in the recording bit behind us,

WALKING IN
THE AIR
Published
in 1978,
The Snowman
has since
been turned
into two
animated
TV specials

you couldn't see them, and I was in tears the whole two days, because [it was like] my parents were sitting just behind me, it was a peculiar feeling."

One of the film's funniest moments captures Ethel and Ernest's horror as they discover their only child, a Rutlish Grammar School student, wants to throw away the chance of a white collar job to go to "art school!". That art school was Wimbledon School of Art, where Raymond studied before moving onto the Slade School of Fine Art. Though a skilled figure painter, Raymond found himself fascinated by the idea of publishing. As a child, he'd dreamed of being a reporter – something which, in a way, came true; the artist writes a regular column for *The Oldie*, which last year was compiled into a book, *Notes from the Sofa*. "I moved away from fine art because you can't earn money at it, nobody could in those days, a few people did, but nowadays you can do all sorts of rubbish and sell it by the tonne... I wasn't interested in stuff in frames, I wanted to get into print."

He began taking his artwork to publishers and found

"I WASN'T INTERESTED IN STUFF IN FRAMES, I WANTED TO GET INTO PRINT"

himself getting commissions. At one point the formidable queen of children's publishing, Mabel George at Oxford University Press, handed him a book of Cornish fairy tales and suggested he try something similar. "Four years at Wimbledon Art School... two years at the Slade School, and here I am, and she's asking me about f*cking fairies, for god's sake. I had to say, 'oh yes, yes wonderful, Hans Christian Anderson, Brothers Grimm'... I hadn't read any of them." But for whatever reason, it awoke something in him. "I realised this is what I should be doing. Fairy tales, nursery rhymes, all that kind of fantasy world, wonderful for illustration... I've stuck with it ever since really." He made those 'fairy tales' his own, creating a world where majestic characters from our folklore can make a nice hot water bottle and boil tea on the hob like the rest of us.

Raymond never had children himself, and has never really considered himself a children's writer, but that doesn't stop him receiving fan mail from them, "I had one, lovely letter: 'do you read boors, do you like boors?' (meaning books) but she spells it with an 'r' and she says, 'Miriam keeps on saying you're dead,' HA! I've got that on the wall at home."

The books have brought him huge success, but you get the sense Raymond is ready for the world to give it a rest now, and leave him be to a quiet life in the South Downs, "there's so much to do I don't have time to turn around". Every day, there are new emails about a Snowman exhibition or a TV show of Fungus the Bogeyman (celebrating its 40th anniversary this year). We can't let go of him, or his work, because it passes from one generation to the next through earmarked picture books and annual TV specials. And like his character Father Christmas hopping from one chimney to another, he trundles along, wondering what all the blooming fuss is about.

The Snowman, The Original Classic Story by Raymond Briggs is published by Puffin Books, £7.99. www.penguin.co.uk

BRIGGS ON FILM

Animator and illustrator Robin Shaw was the Art Director on the upcoming feature film Ethel & Ernest, an adaptation of Raymond's most personal work.

For the last five years, he's instructed a team of animators to draw in the classic Briggs style, and overseen approximately 70,000 frames of hand drawn animation used to create the final film. He tells us what it was like to recreate the artist's work for the big screen.

How would you describe Raymond's approach to drawing?

Raymond is the consummate illustrator. I've learned everything I know from looking at the work of a few people: Picasso, David Hockney and Raymond Briggs.

Raymond's approach to figure drawing is incredible. If you look at a figure drawing that he has done, it is full of the feeling of that moment. In *Ethel & Ernest*, for instance, he will draw a character looking completely different in one frame from another frame, it's entirely dependent on the emotion that character is feeling. His brushwork is expressive; his line work is expressive. He's not afraid to put lots of scrawly marks everywhere to help convey whatever emotion he wants to.

The older he's got, the more expressive he's got; I think he's an absolute genius.

When making *Ethel & Ernest*, did you mimic the media used by Raymond in the original illustrations?

The first approach was to use entirely the kind of media that he uses. When you're doing an animated film the trick is to try and make that in some way automatable, so that an animator can follow it through for every frame.

Our starting point was gouache, coloured pencils and graphite. Also I discovered that Raymond and I use exactly the same technique: you do roughs, as expressive as you need, and then instead of tracing off a clean version and painting that, what Raymond did with *Ethel & Ernest* was photocopy all the roughs and then painted on top of them. The process

of photocopying brought out the strongest lines and all the feeling in the drawing. It allowed him to just concentrate

on the expression and reinforce the most important bits of line work.

What's it been like for you as an artist, adapting Raymond's work, given that he's so entrenched in British culture?

Perfect, because I grew up with him. It's going to sound weird, but I think we share a Britishness, we share a common culture.

He's a big fan of British figurative artists that I've always been a fan of like Eric Ravilious, Edward Bawden, Clare Leighton, people like that. He grew up with all that influence. And of course he was at art school at the time when fanfare for the common man was really prevalent in British art. It's quite gratifying when I see him, to go over it all.

If someone wanted to create a drawing in Raymond's style, what would they need to keep in mind?

They would need to study, above all, his looseness of line and his expressiveness of line. For Raymond, expression in drawing is more important than capturing the specifics of proportions and accuracy of the human figure. He can do all of that.

As Picasso said, he could draw a perfect rendition of the human figure when he was seven years old, why would he continue to do so as an adult? It's the same thing for Raymond, he's done all of that, and he still does it, when it's required, but when there is something that requires an emotion, he will tear the figure apart with lots and lots of loose line work and scratching.

I've seen some of Raymond's originals, where he will hack into a beautiful, perfect painting he's done with a scalpel. If you can be that brave, that's the best way to approach drawing like Raymond Briggs.

www.robinpshaw.com

Ethel & Ernest is now screening in select independent cinemas across the UK www.ethelandernestmovie. wordpress.com





THE WORKING ARTIST



IT'S TEMPTING TO HIDE BEHIND YOUR ARTWORK, BUT YOU CAN'T AVOID THE NEED FOR A PUBLIC PERSONA, SAYS OUR COLUMNIST LAURA BOSWELL

he image of the artist as a mysterious recluse is a popular one, but however much we all find that thought of avoiding public scrutiny appealing, the reality is that you are an essential part of your art and your audience, large or small, wants to get to know you.

I am the first to admit I would rather be alone than in company, but I have learned to be a relaxed, outgoing and friendly artist, always ready to talk about and share my art. It took work, time and practice to feel comfortable, but along the way I learned that developing my 'public face' also made it much easier to promote and sell my work, to take criticism and rejection less personally and to manage a rare difficult student with patience. I'm not suggesting you should pretend to be something you aren't, but recognising that you have a persona as an artist will both please your audience and make life easier for you.

Once you accept that you have a role to play alongside your work, it is important to be consistent. That means being pleasant and engaging whenever and wherever you meet your audience whether in person or on social media, however tired or miserable you feel. While on the subject of social media, please accept that you will need to get photographs of yourself on there, preferably at work. People love them and will respect you and your artwork much more for having a taste of your skill and creativity.

I run my Facebook page as a sort of virtual open studio; I never post without a photo, and I am as ready to share my mistakes as I am my triumphs, but my bad moods stay in my real studio.

The other important part of your public life as an artist is being accountable when things go wrong. I make mistakes, forget things and, on one occasion I would rather forget, inadvertently gouged a long scratch into a boardroom table during a job interview. The best way forward is to be absolutely up front about the problem, apologise and ask what you can do to correct your mistake. I hide behind my 'artist persona' at such times and it sees me through.

Engaging with strangers, unless you intend your artwork to remain entirely private, is part of being an artist. Do it with enthusiasm, learn to love it and you'll be your best ambassador for your work.

www.lauraboswell.co.uk

ENGAGING WITH STRANGERS IS PART OF BEING AN ARTIST

77

LEFT Mute Swans, Wintertime, linocut, 23x50cm





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THE PRINTMAKER OPENS THE DOORS OF HER GARDEN STUDIO IN WING VILLAGE, RUTLAND. WORDS: KATIE MCCABE. PHOTOS: WILLIAM SHAW

What's the focus of your upcoming show?

Because it's at the Yorkshire Sculpture Park, and because I lived in Yorkshire as a child, it's given me a chance to revisit childhood memories. My work is both narrative and about memories, so I explored that in a bit more depth. That's why it's called *Flights of Memory*, as my usual theme is birds. I've done six prints that are particularly about Yorkshire. There are nearly 100 works in the show, so it's a combination of new works, specifically for the show, and also a lot of the illustration work I've done over the last three years.

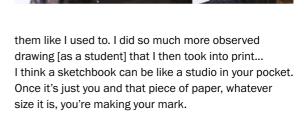
What is it about birds that interests you? I read that you used to study road kill when you were a student...

That's right. I think there is a continual attraction really, there are lots of people that feel like that about birds, but I am not what you call a 'twitcher'. I don't go out with binoculars. When I was at school, I was a bit of a nerdy kid with bird books rather than boyfriends. At primary school I used to have a little orange suitcase; other people had their dolls and dolls' clothes, [my case] was full of feathers.

I have a big feather collection. When I was student, I used to have a bird skull... They are really good to draw, and they are very beautiful. I don't seem to find



Victorian press



How did you develop your art studio?

The studio is at the bottom of my garden; I like the commute! This is the nicest one I've ever had. When I first came [to the village of Wing] I was divorced, and I built it with my divorce settlement. It's an 'off-the-peg' from a local company, and they put it up in two days.



WHEN I WAS AT SCHOOL, I WAS A BIT OF A NERDY KID WITH BIRD BOOKS RATHER THAN BOYFRIENDS









Sensible people would have spent it on the house, I had an awful kitchen for years and years, but I had a lovely studio.

Why do you think your style lends itself to printmaking?

I still paint as well, but not as much. I consider myself an illustrator more than a fine artist. A lot of the commissions that I get are for editorial and book work... Also I am dyslexic, and I think working in reverse suits my brain. It's like a mirror version of your image that you end up with. Whenever you make anything, you've got something in mind, and somehow doing it as a print corrects it once it is printed. There's some scientific work to do be done there, I think.

What do you see as the distinction between artist and illustrator?

I have a lot of trouble with the title 'artist' anyway. You've got to be a certain sort of person to call yourself an artist. My work is illustrative because it is generally describing something, and it's quite narrative, whereas I think an artist is really dealing with ideas and experience.

It's a difficult one, because that's not always true. You immediately think of contemporary artists – people you get in the Tate in the Turner Prize – but then you could say Grayson Perry is quite illustrative in lots of ways... But I feel comfortable with the title [of illustrator].

You've found inspiration in the work of 1930s British artists like Winifred Nicholson,



Avian portraits make a regular appearance in Angela's woodblock prints



I think quite often there's a limited palette in their work that I enjoy. I don't watch much telly, but if I turn it on, I can never get over how many colours there are. Our world is very bombarded by colour, produced colour. And I think there's something soothing about a limited palette in terms of those 1930s and 1940s illustrations. There's nostalgia there as well, I suppose.

How do you decide which of your works stay monochrome, and which deserve colour?

In your wording you said 'deserve colour'. I think there's a great beauty in black and white; I think the ones that stay monochrome are my more personal work. There's a beauty in the simplicity of the paper, the ink and the mark... That's why the wood engravings are all just black and white.

Equally the work I do with colour in print has its own particular strength, I use a combination of hand cut stencils which are silkscreened and then the block work is added over the top. The colour is done in translucent layers so you can still see the strength of that black and white. My starting point for my work is always the block and because I don't use colour that strongly; this enables the cutting to be seen.

Angela Harding: Flights of Memory will run from 19 November to 26 February 2017 at Yorkshire Sculpture Park, Wakefield. www.angelaharding.co.uk





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retrospective by Edward Krasiński, one of the most significant Eastern European artists of the 20th century.

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THE MAN BEHIND THE MASKS

JAMES ENSOR IS A HERO OF 19TH CENTURY BELGIAN ART, YET IS UNKNOWN IN THE UK. AHEAD OF HIS NEW EXHIBITION, KATIE MCCABE LOOKS AT THE WORK OF THIS ECCENTRIC PAINTER

The Belgian seaside town of Ostend has a habit of inspiring artists. In the early 1980s, Marvin Gaye landed in the town's port by way of the Southampton ferry, and decided to stick around. It's where he wrote the song Sexual Healing, and found some relief from his addiction issues.

It's curious that this anecdote is better known in the UK than the story of James Ensor, an artist of English heritage who made his name in Ostend. Though one of Belgium's most celebrated painters, his name is scarcely known on these shores; at least, it's heard less frequently than the opening bars to Sexual Healing. A product of the 19th century, Ensor was an artistic anomaly in his own time, and in ours. As a painter, he was an expressionist, a satirist, a caricaturist and transgressor.

Born in Brussels to an English father and Belgian mother in 1860, Ensor was raised above a grand but rickety curiosity shop by the seafront in Ostend that is preserved to this day, filled with reproductions of his works. As a teenager he was surrounded by beaked carnival masks, taxidermy, chinoiserie furniture and all manner of creepy bric-a-brac that would later seep into his paintings.

His talent drew him back to Brussels, where he attended the Académie Royale des Beaux-Arts, but Ensor never strayed from the provincial life of Ostend. He began his career painting seascapes, some with humour not far removed from a bawdy 1960s British postcard. These were made alongside muddy interiors captured in dark earth tones. Ensor joined Les Vingt (or Les XX), a group of 20

ABOVE
The Intrigue,
1890, oil on
canvas, 90x149cm



ENSOR WAS
RAISED ABOVE
A CURIOSITY
SHOP THAT
WAS FILLED
WITH CARNIVAL
MASKS AND
TAXIDERMY

avant-garde Belgian artists who tried to keep up with the modern painting movement in France. He experimented with genre works, but was ridiculed by his peers for his bold use of colour and undisciplined handling of detail and form. Ensor did not respond well to critique, but in retreating to his attic studio above the souvenir shop, he found a form of his own, one inspired by traditional carnival dress and his damning view of the Belgian bourgeoisie.

In his work *The Intrigue* (1890), he incorporates the grotesque masks that were dotted about his home. The disturbing scene shows a couple celebrating a pompous wedding, surrounded by cackling guests. It's a painting that captured the imagination of a young Luc Tuymans, Belgium's foremost contemporary painter, so much so that he has chosen it as the title of a new exhibition of Ensor's work, curated for the Royal Academy in London. With *Intrigue: James Ensor by Luc Tuymans*, he wants to show English audiences what they are missing, and quash the cliché of Ensor as a "grotesque figure" and outsider artist.

There's no questioning that Ensor was a skilled draughtsman, but his approach to 'classical' painting held some menace. In *Self Portrait with a Flowered Hat* (1883) for example, we see him play homage to Rubens. After painting himself in three quarter view, he later added the jaunty flower hat using feathery brushstrokes. He stares at the viewer with an unflinching expression, inviting the judgements of academics that rejected him. But it is in Ensor's 'mask' paintings where his originality shines; his



ABOVE James Ensor surrounded by his paintings in his Ostend home, 1937 RIGHT Self-portrait with Flowered Hat, 1883, oil on canvas, 76.5x61.5cm





collection of creatures fill the canvas in a phantasmagoria not so far removed from the worlds of Bosch or Bruegel. In his composition *Christ's Entry into Brussels, 1889*, his pointed use of blood red shouts for attention while the creamy palette of thick oil paints on the background appear to shimmer like the walls of an oyster shell. Ensor's colour contrasts are stark, his brushwork nervous and expressive. The Royal Academy will display an etching of this painting, as the original rarely leaves its current home, the J. Paul Getty Museum, LA.

Though his Edgar Allan Poe-esque paintings tend to steal the attention, Ensor was also a prolific printmaker. With etching and the more complicated technique of drypoint engraving, he created images of "humorous demons" and "sarcastic masks". In his plate drawings, he mocked the actions of doctors and money grabbing lawyers with graphic scenes of death and gore.

Among all the absurdity, there are some rare quiet moments in Ensor's work. For instance *The Skate* (1892), is reminiscent of a 17th century Flemish still life, and an image that would have been common among the fish markets that Ensor passed on his daily strolls of Ostend.

At the turn of the 20th century, after years of rebelling in pigment, the artist finally began to receive the recognition he craved, just as his artistic output began to wane. In 1929, King Albert I made him a baron, and a bust of the

AS ENSOR DRIFTED FURTHER AWAY FROM PAINTING, HE FOUND HIS WAY INTO MUSIC

ABOVE The Skate, 1892, oil on panel, 80x100cm artist's head was erected in Ostend while he was still alive.

He never left his hometown, and was known locally as a cult figure that roamed the streets of Ostend in a top hat and cloak. Perhaps he preferred being a big skate on a small seafront.

As Ensor drifted further away from painting, he found his way into music, obsessively playing the harmonium. He even wrote a libretto for a ballet, *La Gamme d'Amour*, which was performed in the Antwerp Opera House in 1924. He wrote idiosyncratic

articles for left-wing magazines that were preoccupied with the unsightly modernisation of Ostend.

It's a picture that paints Ensor as a grumpy old man of the sea, but the complexity of his work suggests something more. Was he an expressionist, a visionary or just a joker? That's the beauty of masks; they allow you to pick and choose your identity, to hide in plain sight whilst still keeping an air of mystery. And for James Ensor, one mask was never enough.

Intrigue: James Ensor by Luc Tuymans runs at the Royal Academy, London W1 until 29 January 2017. www.royalacademy.org.uk





DAVID SHRIGLEY

HE'S A CURIOUS MIX OF ARTIST, SCULPTOR, AUTHOR, AND ILLUSTRATOR BUT AS ROSALIND ORMISTON DISCOVERS, IT'S HUMOUR THAT DEFINES HIS STYLE

There is an underlying humour in your art. Have you always included that, or was there a moment when you introduced it to get your message across?

I guess my voice has always been a comic one. Early on I was more shy about acknowledging that I was really comfortable having a comic voice. If you have a certain sensibility, ultimately you have to embrace that and get on with it.

What is your thought process when starting a new work?

It's difficult to say. I think the work always comes from the process of making it. So I focus on the process rather than the end result. $\[$

Do you go through several versions of a work before you are happy with the result?

Not with drawing, it's just as it happens. It's quite an intuitive thing. Making drawings is the most immediate.

Do you create a work every day?

I would make something every day if I had no other obligations.

At what point did you realise you could succeed as a professional artist?

I was six years in odd jobs and stuff, and in those years I never thought I would be the fine artist I am now. I just didn't realise it was a possibility. I just wanted to make art. It has to be its own reward first and foremost. Success is a very relative thing.

Was there a 'lucky break'?

Yes. I had written a book, and I was interviewed about it in a magazine. It took off from there.

What are your views on the contemporary art world? Does it have to be commercial and money-led?

Being part of the contemporary art world pays my mortgage. I think inevitably the art world is led by commerce. It would be difficult if art were really noncommercial. It's hard to get away from that at the time when you're making art. The good thing is that it gives you the freedom to be a professional artist, not to have to seek sponsorship or state aid.

Your Fourth Plinth sculpture *Really Good*, is now standing in Trafalgar Square. Did the 'thumbs up' gesture of the sculpture come to you as a universal language of positive thought, or does it have a different symbol for you?

It has that meaning. I guess when you make a proposal for

something you don't necessarily do it with the idea that you will actually be commissioned. It was a proposal with a statement; in a way that was quite an ironic thing. Once I actually got commissioned I had to think about it really seriously... In a way I guess it's a paradox: a work that is simultaneously ironic and sincere at the same time.

I wrote this slightly ironic proposal, saying that this work would make the world a better place. And upon reflection I kind of believe that to some extent. That duality is there in the work. As an artist you have to think about your art as a positive intervention in the world. I think all artists have to imagine that.

Did you think about the public who would see the work in Trafalgar Square when you proposed the sculpture?

You have to think of the context. When you make a work outside the gallery space, I don't think you necessarily have to have a particular audience in mind. In Trafalgar Square you can't because it's quite a singular civic place.

You are reaching people who may never go into an art gallery...

There is that. More than that, people who are often from completely different parts of world. So it's difficult to second-guess what their perception of it will be.

You have an exhibition coming up in Massachusetts, *Life Model II.* Is life drawing an important subject to you?

I hadn't done any life drawing since I was at art school. Then I decided to do some again this year. I wanted to make some drawings that were different from what I normally do. Technically I'm not very good at it but I'm not too worried about that. I enjoy the company of the model and we talk lot while I make the drawing. Some of that conversation has made it into the drawings, in the text that I have added. Being in the studio is lonely sometimes so it is nice to have someone around.

What is your next big project?

I am working on a very involved project making guitars, for a festival in Toulouse. A rock festival-come-exhibition.

Is there something that you would like to create that you haven't got around to doing yet?

If it's something you really want to do, you can figure it out. That's my attitude. I always want to feel I am at the beginning of something and not the end.

David Shrigley's book of illustrations Weak Messages Create Bad Situations, is published by Canongate, £25.

www.davidshrigley.com





ooks often come out of someone being puzzled about something, or just not really getting something. My latest, *Artless*, came out of my feeling of puzzlement about two things.

Firstly, I was intrigued by how the clean, digital, sometimes 3D illustration of the late nighties and early noughties suddenly made a U-turn to go skidding muddily into messy lakes of watercolour, trails of ink and crayon landscapes, with a look that was not just 2D, but also stubbornly paper-born. The shift was connected with the fact that all manner of digital reproduction and illustration tools had become widely available; even our mothers and grandmothers were editing their pictures on Photoshop.

Once the 'clean' and 'sophisticated' look sparked by the digital revolution became standard, the only way to make something stand out (say, in a magazine or a newspaper) was to go back to basics, to go handmade.

The second issue I kept thinking about was the fact that, if the job of the illustrator is no longer about creating a decent drawing of something and if the focus has shifted towards creating unique images and styles, then the line between what an illustrator does and what an artist does has become very narrow.

I know, in theory, that the roles of artist and illustrator are clearly separated. Illustrators do a job they are asked to do (in other words, they follow a brief) whereas artists pluck ideas out of the air. But in practice, once you look at their works side by side, it becomes a lot harder to tell them apart. What, for example, is the fundamental difference between the work of say, David Shrigley, who makes his living mostly as an artist (when he is not freelancing and creating illustrated gifts for Tiger) and that of London illustrator Mr Bingo, who still makes his living in his field (when not creating best-selling books), or that of Paul Davis or Julie Verhoeven, who have both been travelling back and forth between the spheres of art and illustration.

To demonstrate this blurring of boarders, I have focused on five of the artists/illustrators featured in *Artless*, who ride that fine line between the two worlds, sometimes making a living on the art side (Marie Jacotey and Zoë Taylor) and sometimes on the other (Alice Tye, Charlotte Trounce and Damien Florébert Cuypers).

Marie Jacotey and Zoë Taylor have their feet squarely planted in the art world (and have successful careers there), while Alice Tye, Charlotte Trounce and Damien Florébert Cuypers are happy to call themselves illustrators. But there are clear lines connecting, for example, the work of Taylor (the 'artist') to that of Tye (the 'illustrator'), and clear similarities between the style of Jacotey (who lives in the land of art) with that of Trounce (on the other side of the border). Damien Florébert Cuypers loves to travel the world, following the fashion circuit chronicling new collections for magazines in the same way that his predecessor, Jean-Philippe Delhomme, did for a couple of decades, before he decided to go down the art route.

We are clearly looking at a very weak border here, and the warriors of illustration like nothing better than to make rewarding invasions into the highlands of art.

Artless: Art and Illustration by Simple Means by Marc Valli and Amandae Ong is published by Laurence King, Hardback

Artless: Art and Illustration by Simple Means by Marc Valli and Amandas Ong is published by Laurence King, Hardback, £24.95. www.laurenceking.com



I FFT Damien

Florébert Cuypers,

exiting the Chanel

show, Neocolor II

crayons on paper,

Damien Florébert

Cuypers, Marjan

Eggers arriving

at the Margiela

show, Neocolor II

crayons on paper,

21x14cm

21x14cm

ABOVE RIGHT

Miriam Odemba

DAMIEN FLORÉBERT CUYPERS

From: Ambilly Haute-Savoie South Fast France

"I'm a total child. Only now I make a living from it", says the New York-based French illustrator Damien Florébert Cuypers, arguing that he doesn't know much about art, "in a way, that's a good thing – it preserves a little magic. I particularly love my artist friends who introduce me to new concepts and outlooks. They are like punks, seeing the world for what it is: brutal and beautiful."

Cuypers uses crayons and pencils in the same way that someone would have used a Leica camera in the golden age of photojournalism. He has a way of catching a moment, a unique atmosphere or slice of time or feeling, by using a combination of fashions, attitudes and traits. His portraits are also wonderfully alive.

www.damienflorebertcuypers.tumblr.com



Marie Jacotey relates her current practice to a childlike delight in creating images and playing with materials. Art school in Paris (L'École Nationale Supérieure des Arts Décoratifs) and an MA in printmaking at the Royal College of Art in London gave her the opportunity to take this one step further and develop a personal style.

Jacotey's work has amazing coherence for someone so young (she's only 28) and I wouldn't be surprised if she was to become one of our art stars in the future. With every new series her work becomes sharper. I love the narrative element in both her individual pictures and series. She makes me think of the Nouvelle Vague filmmaker-turned-illustrator Agnés Varda, with a crayon. I am really looking forward to seeing how her work develops.

RIGHT Marie
Jacotey, Him at
work, from the
artist's book Dear
love who should
have been forever
mine, coloured
pencil on paper,
28x21cm
BELOW LEFT

Charlotte Trounce, Fiera Magazine no.2, acrylic and crayon on paper, 22x17cm





"THE LINE BETWEEN WHAT AN ILLUSTRATOR DOES AND WHAT AN ARTIST DOES HAS BECOME VERY NARROW"

3

CHARLOTTE TROUNCE

From: Tunbridge Wells

Charlotte Trounce believes that she entered illustration at a time when people "were starting to appreciate 'handmade' again". To find her style, she pared down everything she had been taught into its simplest form.

Trounce's choice of colour, texture and shape is consistently spot on. She has an ability to tread that fine line between something that is highly polished and something that is purely accidental. Her work feels fresh, accomplished and in a state of permanent reinvention. www.charlottetrounce.co.uk



Choosing to work only with oils, Alice Tye contrasts vibrant hues with rich, dark tones. She previously used only pencil, and explains that switching to painting has completely changed the atmosphere that she is able to communicate in her work.

Tye's work owes less to Dürer and Rembrandt than it does to film and media studies. The work of directors such as David Lynch, and the light and architecture of the Hollywood hills have colonised Tye's imagination, and become evident in her work.

After creating a series of paintings based on stills from her favourite movies and inhabiting those worlds in her mind, she has finally travelled to LA in order to confront those landscapes – or 'locations'. She has recorded both imaginary and real travels in accurate, atmospheric detail. Illustration? Painting? Spot the difference.

www.alicetye.com







ABOVE Alice Tye, Freeway I, oil on paper, 30x21cm LEFT Zoë Taylor, Swimmer, acrylic on paper, 21x15cm

ZOË TAYLOR

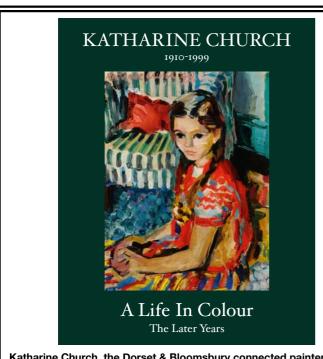
Zoë Taylor studied ancient history and archaeology, before realising that she wanted to become an illustrator. She says of her background, "I've got a lot of interests beyond drawing that have probably helped shape my approach – my love of cinema has been really influential."

I was very struck by the power of Taylor's work. It is like someone doing fashion illustration with a scalpel: Lucio Fontana meets Italian Vogue in a very noirish B-movie. Taylor was heavily influenced by the darker corners of film history, filmmakers such as Robert Aldrich, Rainer Werner Fassbinder and Dario Argento, and there is a compelling rawness about her images.

www.zoetaylor.co.uk







Katharine Church, the Dorset & Bloomsbury connected painter.

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Text by John Duncalfe. Foreword by Vivienne Light MA FRSA

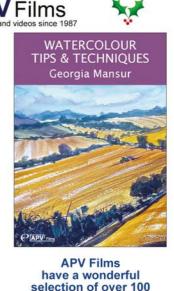
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The Handkerchief Girl, oil on linen, 91x76cm **LEFT** The Curtain Falls, oil on linen, 170x70cm OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT Kate, oil on linen, 51x51cm; The Matriarch, oil on linen. 101x81cm: Elizabeth Kate, oil on linen, 51x51cm; She Recomes Her. oil on linen. 101x66cm

t first glance, the subjects of Sophie Ploeg's portraits appear to have raided a dressing-up box. But the costumes, including eBay finds, adapted curtains and rare authentic lace, are carefully selected and styled to look at odds with the model's own clothes.

In 2013, Sophie won the BP Travel Award, granting her the chance to research a topic of choice, namely the depiction of lace in 17th-century portraiture in England and the Netherlands. This gave her access to eight cities, three countries and 15 museums, from the grand Rijksmuseum in Amsterdam to the Fashion Museum in Bath. The following year, inspired by her travels, she produced 10 captivating oil portraits comprising The Lace Trail, shown in the BP Portrait Award 2014 exhibition.

The Dutch artist took an art history degree and PHD at VU University in Amsterdam. Specialising in English baroque architecture and rhetorical theory, she explored how building designs interact with an audience. It's easy to see echoes of this strong visual communication in her portraiture, "It's all connected, it's about mood and atmosphere," Sophie explains. "You form an experience for the viewer. You can do the same thing with a painting you create a story." It's no coincidence that the term 'façade' can mean both the front of a building and a false appearance.

Theatrical in her approach, Sophie's paintings always start with a scene in mind and her model needs to fit her vision. Instead of conjuring the character of the sitter, as you would in a portrait commission, Sophie scours the faces of friends, neighbours and parents at the school gates, to find an appearance that's fit for purpose. She describes them as "dolls and puppets", enabling her to bring her idea to life.

For instance, when speaking about her series *The Four* Ages of Women from the BP show, Sophie says, "I wanted to create a connection between the ordinary woman and a woman in the 17th century who made and wore that [lace]". With each of the four subjects, spanning from a child through to an 80-year-old woman, Sophie decorated the models' modern-day clothes with authentic lace. In doing so, she merges old and new, allowing the lace to act as a window into the past.

In the same way, Sophie's process combines 21stcentury techniques with that of traditional oil painting. She is self-taught, relying on intuition as well as online forums and social media for tips, support and inspiration from contemporary artists. Models are shot in her home studio, in a corner of the room where Sophie has fashioned a drape background hung from a rail. She takes numerous photos from all angles, and if the sitter is comfortable she'll make quick pencil sketches, capturing a range of expressions, even if she won't use them. Next, she'll edit >

"I WANTED TO CREATE A CONNECTION BETWEEN THE

ORDINARY WOMAN

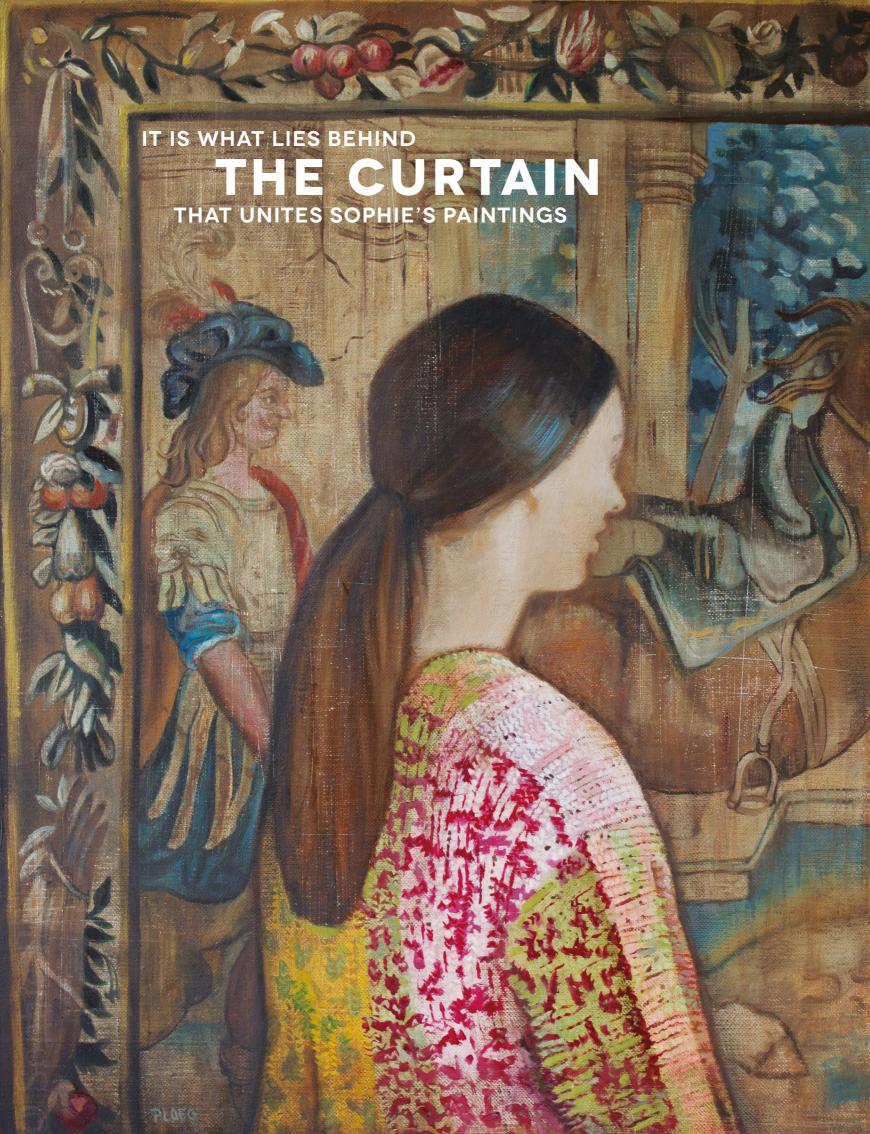
AND A WOMAN IN THE 17TH CENTURY"











the best images on Photoshop and work from these on her computer. She paints in private, a practical and tactical approach; her paintings take months to complete, with working hours often dictated by family life, but Sophie also relishes the solitude.

You'd been forgiven for assuming that the artist uses the classical method; in fact it couldn't be further from the truth. She creates an underpainting to balance tone and composition, but from here onwards her method is organic. She chooses colour by eye, rather than name, and mixes on the canvas. She paints so thinly her stocks rarely need replenishing, yet if you venture into Sophie's paint drawers you'll find dozens of colours. She confesses to buying copious amounts of tubes so she can experiment with different brands, but her favourite is Vasari, if a little expensive.

If there's any order to be found in her technique, it's in her choice of brush. She uses large hog hair brushes to block in, but prefers to work with small brushes, even on a large scale. The blue background on her new works *Elizabeth Kate* and *Kate* – two portraits using the same sitter, one modern the other styled like Elizabeth I – was painted in this way to avoid a flat finish.

Favouring watercolour brushes, in particular a Winsor & Newton series 7 size 1 sable, Sophie can apply fine detail and texture to her works.

In her latest show, *Identity & Dress* at The Harley Gallery, in Nottinghamshire, there's a conscious effort to bring the application of paint to the fore. This is seen clearly in her stain effect in *The Girl in the Mirror*, where the paint acts as a bridge between the audience and the character in the painting. The work invites the viewer to peer in, as if drawn to a reflection.

In the same way, Sophie was asked to gaze into the private world, and art collection, of the Cavendish family of Welbeck Abbey, Nottinghamshire, to gain inspiration for her 2016 exhibition. The art historian was absorbed by the Harley's Portland Collection, which features the likes of Michelangelo, Van Dyck and George Stubbs, as well as being intrigued by the personalities behind the scenes. She uncovered a catalogue of semi-royals, politicians and stars of their time, both on and off canvas.

Within this web of characters were a number of strong-willed, independent women, but it was the notable figure of the 16th-century, Bess of Hardwick, that Sophie singled out for her painting, *The Matriarch*. With only a handful of flat-faced Tudor portraits to work from, Bess' clothes became the epitome of her identity; she draped four metres of black velvet and a string of pearls on a dressmaker's model to work from.

This isn't the only time fabric takes centre stage, her new work *The Curtain Falls* is entirely absent of a model, showing a sumptuous red curtain which Sophie explains is reminiscent of early 17th-century painter William Larkin's staging of cloth.

It's what lies behind the curtain that unites Sophie's paintings. In the studio, costumes remain incomplete, roughly tied at the back, velvet pinned to the front of a dressmaker's model – it's an elaborate façade and one she is refusing to hide. Just take one look at *The Handkerchief Girl*; although the model is adorned with a decadent

SOPHIE'S GUIDE TO SETTING UP A SCENE

1 CREATE A MINI STUDIO

You can make a small space work. Using a corner of a room can be handy; push models into the corner for a dramatic scene or bring them out into the light for a brighter composition. Just make sure your backdrop is a colour that will reflect the atmosphere you're aiming for.

2 KEEP IT NATURAL

Working with natural morning light is often best; electric light is great for portrait photography but not portrait painting. Watch out for bright days though, as the light can change dramatically.

3 TAKE 'BAD' PHOTOS

When taking photos for reference, use a tripod and set it up so you'll gain clear shots of the whole scene. Don't worry about the crop, you're aiming for 'bad' photos to produce a good painting. If you include objects in the background, remember you can crop it later.

4 ADJUST THE LIGHTING

In order to direct light on to the sitter, you can cover a window with cardboard. I wanted to create a 17th-century style light shining on the sitter from above and so I blocked the bottom half of the window to achieve the desired effect.



LEFT
The Tapestry,
oil on linen,
40x30cm
ABOVE

The Long Wait, oil on canvas, 101x61cm

17th-century inspired, lace-edged skirt, her body language and hair suggest a 21st-century woman. Each painting offers a glimpse into another world while being firmly grounded in the present day.

Sophie's playful use of costume places her work in a borderland, one that juxtaposes modern dress and vintage lace, everyday faces and imagined characters of the past, classical appearance and modern technique. You're left with a sense of transition, an impression, a façade. In the absence of a script, the narratives are left to interpretation, with the audience's presence a vital part of the tale. But it's these loose ends that leave you feeling captivated, as Sophie puts it, "what I love about painting is that you can leave the story hanging" – dress it up how you will.

Sophie's solo show Identity & Dress runs at The Harley Gallery, Worksop, until 8 January 2017, www.harleygallery.co.uk. Find out more about Sophie at www.sophieploeg.com





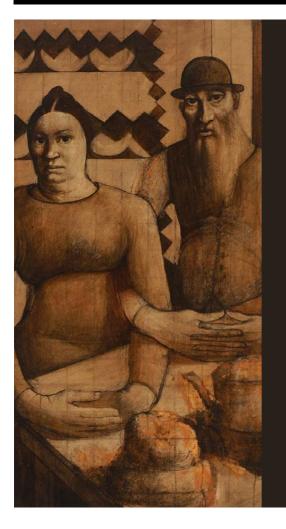


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Mark Gertler, Rabbi and Rabbitzin (detail), 1914. Ben Uri Collection.

DECEMBER

TIPS · ADVICE · IDEAS

GET A GRIP

THE WAY YOU HANDLE A COLOURED PENCIL CAN VARY YOUR LINE AND SURFACE TEXTURES, SAYS **JUDY MARTIN**



CONVENTIONAL GRIP

The common method of holding a pencil, similar to the grip used for writing, gives tight control over line work and shading. Holding the pencil higher up the shaft gives you a freer handling method for loose shading and hatching, and you can also approach the drawing from different angles.

OVERHAND GRIP

If you hold the pencil with your forefinger over the shaft, rather as if you were stabbing something with a fork, this tends to encourage firmer pressure. It is a good way to develop dense shading, or to produce a strong line quality.

UNDERHAND GRIP

This method in which you cradle the pencil in the palm of your hand confines the movement of the pencil tip. Applying pressure with thumb and forefinger, you can produce a heavy but sensitive line quality; to make the line your whole hand moves, not just the wrist and fingers.

There is no right or wrong way to hold a coloured pencil – any grip that is comfortable and gives you control of the pencil movement is right for you. However, the surface effects you obtain can vary subtly in response to the way you handle this simple drawing tool. They are affected by the pressure and direction of the marks you apply and their range and extent.

The **conventional grip**, in which the shaft of the pencil rests in the curve of the thumb, with the tip guided by your thumb and first two fingers, gives tight control. You can make very delicate marks, firm lines and even shading by small movements of the fingers, wrist and hand.

Alternatively, you can grip the pencil with your hand curled over or under the shaft. These grips give less subtle control but encourage free gestural movements of the hand and arm. For instance, shading with an **underhand grip** can be very light and quick, while linear marks made with the overhand grip can be heavy and vigorous.

If you are experimenting with a change of scale or textural variations in your work, it is always worth trying different ways of physically manipulating your medium.

This is an extract from *The Encyclopedia of Coloured Pencil Techniques* by Judy Martin, published by Search Press, £12.99



MASTER TIPS: ADRIAEN VAN DE VELDE

DISCOVER THE PAINTING TECHNIQUES OF THE WORLD'S BEST ARTISTS

It's not as universally known as say, Rembrandt's *The Milkmaid*, but Adriaen van de Velde's *The Hut* was long considered a masterpiece of the Dutch Golden Age.

Before he passed away at the age of 35, Van de Velde created beautifully observed paintings made with a delicate touch. He was renowned for his figure painting skills, but the final result did not come easily.

For *The Hut*, Van de Velde created a series of rough compositions for the human figures and farm animals in red chalk and ink. A drawing of the shepherdess was originally made facing in the opposite direction, which Van de Velde reversed with an etching press to create a reference for the final painting.

While the creamy sky and lush greens look effortless, *The Hut* is an example of obsessive artistic study and meticulous attention to detail.

Adriaen van de Velde: Master of the Dutch Landscape runs at the Dulwich Picture Gallery, London SE21 until 15 January 2017. www.dulwichpicturegallery.org.uk

BOOK OF THE MONTH

Drawing and Painting Animals with Expression by Marjolein Kruijt

Like their human friends, all animals have their own unique characteristics, and this book offers excellent tips for capturing wildlife portraits with a difference. The book is split between an exploration of the artist's techniques, and step-by-step animal painting demonstrations in oil and watercolour. Search Press, £15.99



HOW TO DRAW

A CHRISTMAS STILL LIFE

Amidst the toings and froings of a busy Christmas day, there is always time for a quiet moment of sketching.

I'm often given sets of coloured pencils for Christmas and don't always know how to put them to best use; this exercise can help solve the problem.

Pick three items of contrasting shapes and textures and arrange them in a satisfying composition. Decide on a limited palette of pencil crayons in which to make your drawing. I embraced Christmas clichés with a yellow, red and green combination alongside a 2B pencil.

www.jakespicerart.co.uk

Add coloured pencil as you might with a watercolour painting, working from the light colours to the darker colours and allowing the white of the paper to provide your lightest lights. I have started with yellow and left white space in the drawing.

TOP TIP

Layer complementary

colours to create

dark shadows

with depth

The second colour could be drawn over the top of the previous layer to create a mixed colour, or drawn over the white paper with varying intensity. I have deliberately

drawn the light green onto areas that will be dark red so that it mixes with the next layer.

The third colour completes the triadic colour scheme; I have left the patterns on the wrapping paper in negative, drawing the red in-between the shapes that I can see in front of me.

Finally you will be able to vary the tone and saturation of the earlier layers by working over the drawing with a graphite pencil; I have used a 2B pencil to add hatched tone to the background, wine glass and crumpled paper.

Jake's book DRAW is published by Ilex Press, £17.99.











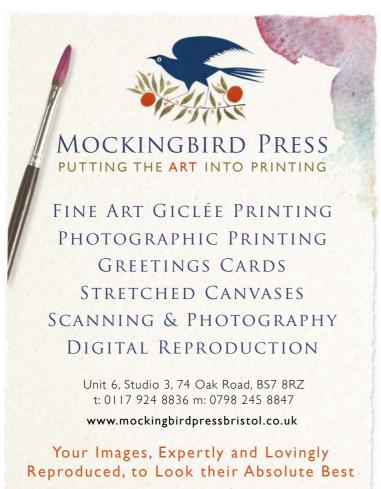




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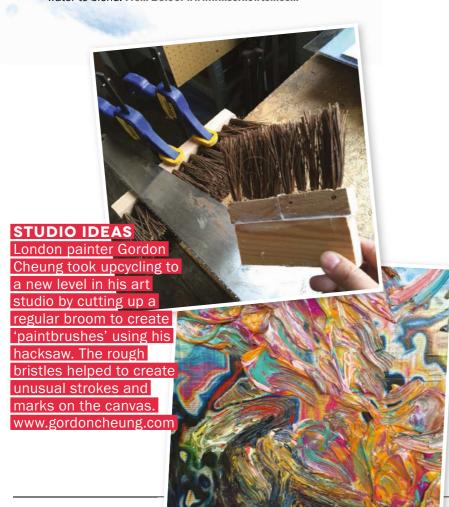
Have you ever used the other end of the paint brush? It's perfect for 'sgraffito', a painting technique that involves scratching through a layer of wet paint to reveal the surface beneath.

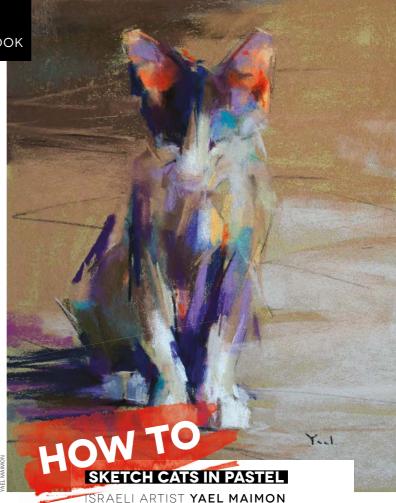
Try it with abstract painting or use it to add textural marks to a landscape. Vary your 'scrapes'

by using a comb, spoon, palette knife or a piece of card.



If you use watercolours on the move, Winsor & Newton's Professional Watercolour Sticks are great for keeping the paint splatter under control. The colour can be applied dry, just add water to blend. From £5.90, www.winsornewton.com





OFFERS HER ADVICE FOR DRAWING OUR FELINE FRIENDS

My special bond with cats was developed while volunteering at a local animal rescue centre, where I also attend cat surgeries.

Having painted cats for years, I think the most important piece of advice I can give you is to know your subject well so you could paint it with conviction and confidence. The softness and delicacy of pastels make this medium ideal for rendering cats as well as other animals. Here are my top tips for painting cats in pastels:

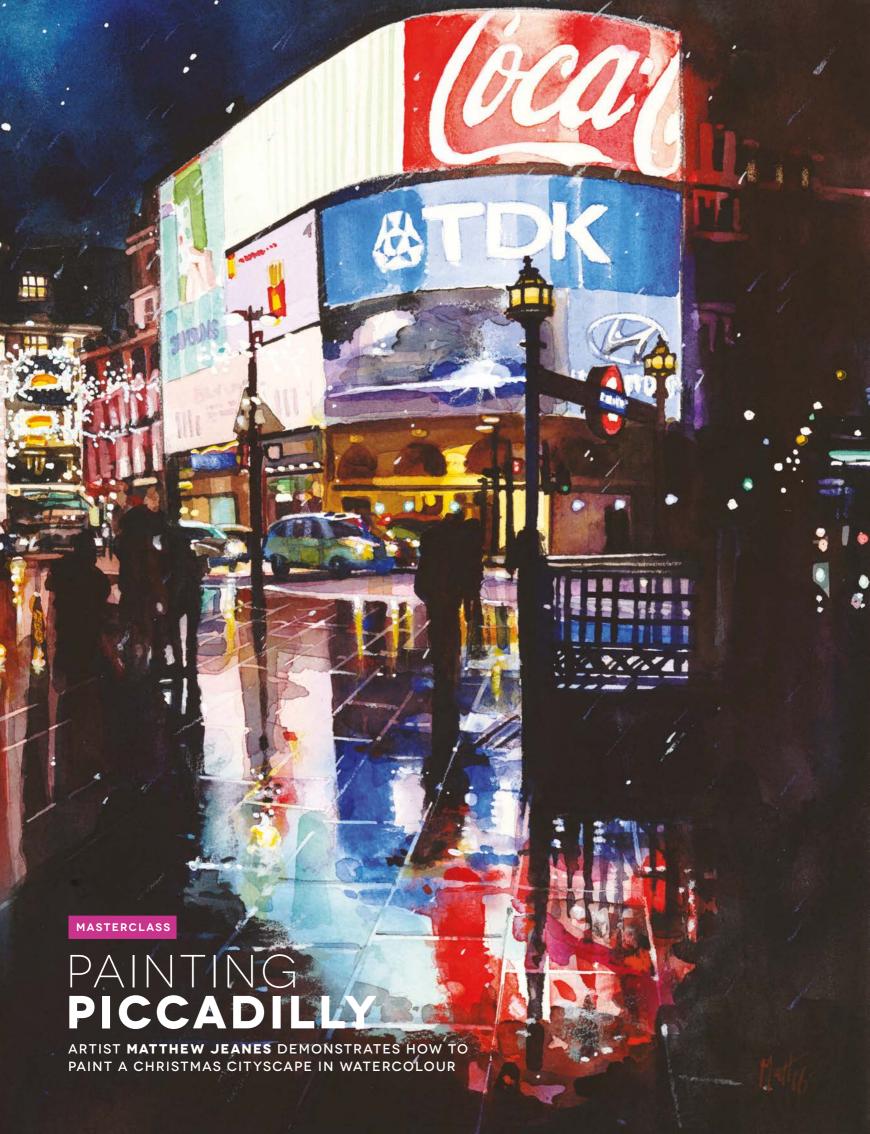
Spend time just observing cats. Pay attention to their basic structure, gestures, body language and expressions. Studying some cat anatomy can be very helpful.

Make quick sketches from observation. Simplify forms, ignore details and draw only the most important lines. You can also write down notes to yourself about the colour, mood and lighting.

When painting a cat from a photograph, choose a photo that is well-lit. Use the photo for guidance and general direction. I'm not interested in making a direct copy, but to capture the spirit of the cat, its personality and energy.

Pay attention to the direction and length of the fur in different parts of the body or face. For white fur, try using a mix of light colours.

Use a pastel pencil or the sharp tip of a pastel Stick for detail. However, there's really no need to paint every single hair and whisker. www.yaelmaimon.com



his lesson was a challenge as I am attempting something that I haven't really tried before: lights and weather in one painting. I've painted water and reflections in glass before but never this combination. The idea was to paint the lights at Christmas; I had taken this photograph in December 2014 and it had always been on my 'to do' list.

One thing I like is a challenge and this was going to be just that. This image dealt with two of my weaker points: 'buildings' and 'lettering'; things I actively try to avoid. I think it's great to work through your fears or your weaker points when thinking about a subject. A challenge can focus your mind and broaden your ability.

www.matthewjeanes.co.uk



• COLOURS

Winsor & Newton Artists' Watercolours:
Paynes Grey, Indigo, Perylene Maroon,
Alizarin Crimson, Winsor Violet (Dioxazine),
Antwerp Blue, Winsor Blue (Red and Yellow
shades), Cadmium Red, Cadmium Scarlet,
Opera Rose, Alizarin Crimson, Green Gold,
Quinacridone Gold, Cadmium Yellow, Naples
Yellow, Winsor Orange, Raw Umber, Burnt
Umber, Burnt Sienna, Brown Madder,
Neutral Tint and Mars Black.



• PAPER

Fabriano Cold Pressed 300gsm NOT (Fine Grain) Watercolour Paper

- WINSOR & NEWTON COLOURLESS MASKING FLUID
- WINSOR & NEWTON PERMANENT
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- · TAPER POINT COLOUR SHAPER
- BRUSHES

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1 START WITH A ROUGH SKETCH

Firstly (as always) I do a rough drawing on cartridge paper, this fine-tunes my image without ruining expensive watercolour paper (with lead and rubbing out). I transfer the finished drawing to my watercolour paper.

Strong observation is needed. If you are using multiple pieces of reference (like the Christmas lights) or attempting coloured lettering, lightly use coloured pencils to indicate these areas. This will prevent you getting confused with too many grey lines.



2 PUT ON THE MASK

My next job is to mask out areas of light with Colourless Masking Fluid (some masking fluids are very yellow or grey, which can stain the paper). This painting is all about the light so I choose the most important areas, such as the lettering, the street lamps, windows and decorations. I do not mask out the area with the main reflections on the floor, instead, I will attempt to paint this 'wet on wet' and leave any desired paper showing.

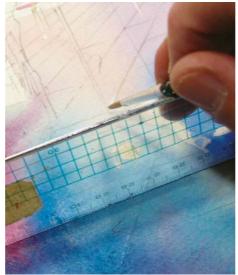




4 PRACTICE MAKES PERFECT

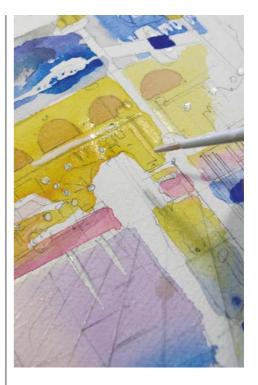
Painting wet on wet is a challenge. If you are not sure of what colours to choose, practise on another piece of watercolour paper. Start by painting on clear water and having worked out what colours you need, bleed the colour into the water with a mid-size brush (size 6).

In this picture, there are a lot of silhouettes against the light, so I've tried to think of colours that will work under the darker hues I'll be adding later.



5 FIND YOUR LINE

Once your base colour is dry you can start to build up your painting. If a straight edge is needed in your painting, this can be achieved by holding a ruler to the paper and tilting it towards you; put the ferrule of the brush to the ruler's edge with your brush on the paper and 'draw' a line. The brush shouldn't be too wet, but you will still need enough paint or masking fluid to finish the line.



6 PROTECT THE PAINT

You can mask over previous masking without any issues, this builds up layers of protected paint. When you remove the masking fluid at the end the 'reveal' can be really exciting.



7 ENHANCE THE COLOURS

Here we move on to the reflections. Try to look at the picture as colours and shapes rather than images. Start by painting an area of reflection with clean water, and (as before) drop some colour into the area; the wetter the space the more bleed you will have. If the area is moist rather than wet, you can control it easier but you may not get the elaborate bleeds that become so dramatic.







The next step is scary but also very exciting, this is where we add in the darker tones.

Look hard at your reference photo. If you can't work out a shape, just paint the shape you see; when you step back it will all come into focus and the shape will become what it is meant to be. When painting a dark scene, don't be afraid to use colours. If you tentatively build up colour, layer after layer you can ruin the surface of your paper and the paint can become 'powdery'.



11 PEEL OFF THE MASK

Remove the masking fluid with your finger (wait until the paint is dry first) and study your picture to see which areas still need work.

With the masked areas now exposed, some sections may look crude. Focus on each part of the picture and take your time to overpaint and clean up your painting. Taking a break and returning to the painting it will help you view it with a fresh perspective.



12 FINALISE THE DETAILS

A last little tidy up may be required for intricate shapes and signs, detail in the lights or reflections. I use a minimal amount of coloured pencil work, just to pull certain areas together. I try not to overdo it as I want this to remain a watercolour painting.



13 ADD A LITTLE SPARKLE

Finally, I add in some sparkle to the lights, rain and reflections. I use a fine brush (0 or a 1) with some Winsor & Newton Permanent White Designers Gouache; this will refine the areas and create the wet look.

With my work complete, I've conquered my challenge; now it's time to step back and see if the painting has worked, though I suppose that's for others to judge.







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ABOVE: JULIETA, LIMITED EDITION SCREEN PRINT, CURATED AND PRODUCED AS PART OF THIS YEAR'S FILM4 SUMMER SCREEN PRINTS EXHIBITION AT SOMERSET HOUSE, LONDON, BY LOUIS CRAIG CARPENTER £50, 50x70cm, www.printclublondon.com / OPPOSITE PAGE, TOP ROW, FROM LEFT: ATELIER ARTISTS' ACRYLIC PAINT, COBALT TURQUOISE LIGHT HUE £5.20 for 80ml, www.jacksonsart.com / PENTEL BRUSH PEN WITH 4 BLACK REFILLS £9.95, www.cassart.co.uk / JACKSON'S DRAWING INK VIOLET £2.60 for 150ml, www.jacksonsart.com / SECOND ROW, FROM LEFT: TATE MEMBERSHIP CARD £70 or £110 with a guest, free and unlimited entry to all four galleries, www.tate.org.uk / WINSOR & NEWTON COTMAN WATERCOLOUR HALF PAN & BRUSH PEN £19.99 for a set of 12, www.winsornewton.com/uk / LONDON BUILDINGS COLOURING BOOK, BY HANNAH DIPPER AND ROBIN FARQUHAR £7.99, paperback, www.southbankcentre.co.uk / DAVID HOCKNEY MULTICOLOURED GEOMETRIC SOCKS £14 for a pair, www.royalacademy.org.uk / RGM PALETTE KNIFE NO. 53 £3.90 for one, www.jacksonsart.com / RGM PALETTE KNIFE NO. 41 £3.90 for one, www.jacksonsart.com / RGM PALETTE KNIFE NO. 41 £3.90 for one, www.royalacademy. org.uk / ARTISTS' OIL COLOUR £18.60 for 37ml, www.winsornewton.com/uk / FOURTH ROW, FROM LEFT: WILLIAM MORRIS THE TWELVE DAYS OF CHRISTMAS £14.99, hardback, www.vam.ac.uk / DERWENT INKTENSE PENCILS £36.50 for a set of 36, www.cassart.co.uk / ONYX SYNTHETIC BRUSH 2" FLAT MOTTLER £25.50, www.jacksonsart.com / ROB RYAN 2017 CALENDAR £10.99, www.robryanstudio.com / BOTTOM: FABER-CASTELL PITT ARTIST PEN GIFT BOX SET OF 60 £95, www.cassart.co.uk



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am compelled by the challenge of a daily project.

I spent a long time thinking about what that might look like for me. In April 2013, I decided to do one painting a day for a whole month. I didn't put any restrictions on myself. I spent hours at it each day to finish one piece. It wasn't practical and created immense stress. But I did it. The next month I tried again but my rules included a one-hour time limit and the subject was food.

I finished that challenge, but found the theme was limiting and difficult to sustain. There was not enough experimentation to keep me excited.

One day I picked up a cheap sketchbook I had gotten years before, a throwaway kind of book, and started painting in it. Something clicked; I liked how the paint responded to the paper and the fact that it wasn't a particularly beautiful sketchbook allowed me to play around. I no longer felt precious about it.

By January it became clear that this would be my daily project. I made one simple rule: a maximum of 30 minutes drawing time. This way, the task wouldn't take over the

whole day at the cost of everything I needed to get done. Most importantly, I decided to put my work 'out there' on social media, regardless of how I felt about the finished piece. I wanted to hold myself accountable to the project. I decided to share my work on Instagram and posted an image of the final drawing each day.

I chose primarily to use gouache as I had a lot of experience with this kind of paint from my textile design days and I love to layer dark on light and light on dark. Another useful thing about gouache is that you can water it down to create something more 'washy'. Essentially, I 'draw' with paint, but I have no inhibitions about adding pencil, ink, marker or any other media to the mix. It's all about freedom and experimentation on the page.

When my first sketchbook was finally full, I had this gorgeous object with its thick, paint-saturated pages holding a year's worth of work. It was incredibly satisfying; holding that finished sketchbook made me feel I had accomplished something.

The process showed me the discipline I didn't know I had. Over the years, there have been days when I was sick, travelling, swamped with work, sad or frustrated; but on every one of those days, I drew, and I painted. I might hate the final result, I might love it, or find it mediocre, but all of those feelings are part of the process. The goal is to do it, to go through the process, to take steps forward. Every single page can be an inspiration.

For me, It has become a visual diary of my year; looking at the pages brings me back to my memories. As I worked I learned about my style and fell in love with painting and drawing again. By drawing every day, I've learned so much more about myself than just what kind of artist I am. I've learned to be true to what inspires me. I no longer do what I'm told is trendy, stylish or saleable.

The biggest challenge to an everyday project is finding inspiration. I let my day guide me; my subject could be a bouquet of flowers I've picked, a crowd of people or a face that strikes me, kitchen utensils, a view of a landscape, or just a colour. I take walks to clear my head. I might see a chipmunk or feathers on the ground and find my inspiration for the day. Some days it'll take hours for me to get started and on other days I can just jump in.

If I'm feeling stuck, I choose three oddball colours or use only blues. As a last resort, I place a single blot of black on the page to get things moving. I've found that once I get started, things begin to happen.

The sketchbooks are my reference for professional work. I'll revisit them to find a colour combination that I love, the shape of a flower I've forgotten or even an old technique I want to perfect.

The practice of drawing every day has been the most valuable journey I have ever embarked on and I can't imagine stopping. It is changing my work for the better and I hope that it inspires others to do the same. I want to encourage everyone to challenge themselves to create something every day; once you've made the commitment, it can be life-changing.

Draw Every Day, Draw Every Way: Sketch, Paint, and Doodle Through One Creative Year by Jennifer Orkin Lewis is out now, published by Abrams, £12.99.

www.augustwren.com

PREVIOUS PAGE

Butterflies in blue, gouache on paper, 20x26cm ABOVE Blue ink mug with garden, ink and watercolour on paper, 18x24cm



JENNIFER'S DAILY DRAWING TIPS

Start with a cheap sketchbook and don't worry about messing up good paper.

2 Choose the amount of time you want to draw and use a timer.

Create a list of things you would like to draw or paint as a guide. If you are stuck you can go to the list for further inspiration.

Hold yourself accountable: open an Instagram or Facebook account and post your work daily.

5 It's all about the process, not the outcome. You are free to release your inner child.

Set up a workspace and have all your supplies easily available.





LEFT Dads,
gouache on paper,
18x24cm
ABOVE Reading
in kitchen,
gouache on paper,
18x24cm
RIGHT Local
Produce, gouache
and watercolour on
paper, 18x24cm

"I no longer do what I'm told is trendy, stylish or saleable"



DEMONSTRATION

PICTURE PERFECT

PETER KEEGAN SHOWS YOU HOW TO TURN A TREASURED FAMILY PORTRAIT INTO A WORK OF ART

We all have one of those photos we've taken on a special occasion capturing a memorable moment that makes you think "I'd love to turn that into a painting!".

It's these images, so full of personal memories, that I believe make for the best subject matter, particularly when painting it for a friend or relative as a gift, or just something to hang on your wall as a memento. Like any other subject, a scene that has a complicated or busy group arrangement can bring many challenges and obstacles to the painting process.

One important thing to consider before you get your brushes out is the image you intend to work from. Too often I see my students working from poor quality photos, setting themselves up to fail before they've even begun. Some points I always ask myself when working from a photograph are:

- Is the scene lit well enough? Try and work from images that have a strong light source coming from a single direction. This produces the best tonal ranges (shadows and highlights) giving the painting stronger form and making it easier to paint.
- Is the scene well-composed? Ask yourself where your focal point is; does the composition enhance or take away from this? If the composition doesn't seem to work, think about moving some of the figures around a little or even altering the background and surroundings.
- Is the image you're working from good quality?

 The bigger you can print the photo the better, as it will reveal more detail, but be careful not to make the image too pixelated when enlarging.

Ensuring you have a good image to work from will not only create a more engaging painting it will, more importantly, make the painting process more manageable. www.peterkeegan.co.u

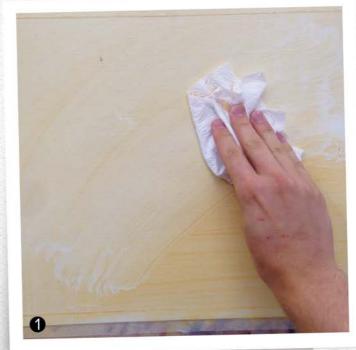
MATERIALS

 COLOURS Titanium Whit

Titanium White, Naples Yellow, Yellow Ochre, Cadmium Red, Alizarin Crimson, Burnt Sienna, Sap Green, French Ultramarine Blue and Raw Umber

- PAPER
 Oil painting paper
 30x40cm
- LOW ODOUR WHITE SPIRIT
- BRUSHES
 Rosemary & Co Chungking
 Hog Filberts sizes 1-10
- · HB PENCIL







HOW TO RECREATE A GROUP PHOTO

To apply a toned ground, I use a thinned mixture of the low odour white spirit and Burnt Sienna. Once applied, I rub away any excess moisture so that the next layers of oil paint stick to the surface.

Using an HB pencil, I start to sketch in the composition. I avoid drawing in any detail but instead focus on the basic shapes and lines of the figures. Be careful not to create a very accurate drawing that you will find too challenging to paint over. Keep your sketch loose, concentrating on the arrangements of shapes.

My favourite stage of the painting process is blocking in. Using as big a brush as you can handle, start by painting in all the darkest tones. Ask yourself "where are the darkest parts of the image?". These are the areas you should paint first.

Usually these are a mixture of Umber, Ultramarine and Crimson. Don't focus on any of the details at this stage, just the larger shape masses. Use as big a brush as possible to avoid unnecessary detail.

Again, avoid detail and keep using as big a brush as you can cope with.

Start to notice the temperatures of

your colours and observe as closely as you can the subtle change in tonal values. As you then move toward blocking in the highlights, try adding a mixture of Naples, Ochre or a hint of Ultramarine into white rather than depending on pure white.

Using smaller brushes you can now go into some of the most important detailed areas, or focal points, of your picture. Obviously I want to make sure I construct the faces correctly, but I don't want to go overboard with detail.

I try not to over-blend as this can often leave the paint looking muddy and out of focus.

6







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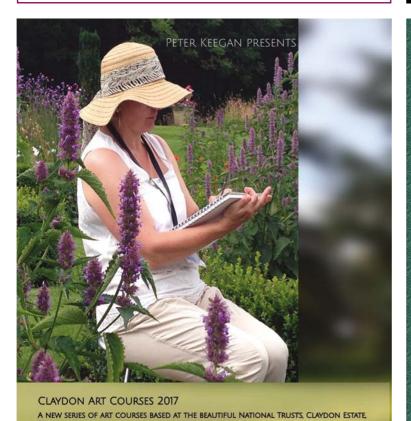
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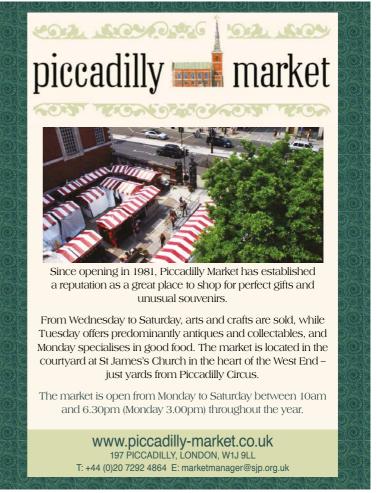
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Peter Brown Viridian parasol ice cream seller Milsom Street 2016 (detail)



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GIFT VOUCHERS AVAILABLE FOR FURTHER DETAILS, PLEASE VISIT WWW.PETERKEEGAN.CO.UK



PETER'S TOP TIPS

1 Do not spend a great deal of time making a highly detailed under-sketch. This will tighten things up when it comes to applying the paint later on. Keep it loose. 2 If a brush feels a little too big for the job, then it's probably the right brush!

3 Work from dark to light and stick to that path.

4 Make every stroke count, try and say it with one confident brushstroke, rather than 10 hesitant ones.

5 Only detail the areas where you want the focus to be, unnecessary detail in the background will distract from the focal point.

6. Set up a workspace and have all your supplies easily available.

Here I start to introduce the background. I'm careful to slightly overlap the edges of the background into the figures. This offers a slight blend between brushstrokes, setting the figures into the scene.

The final stage is where I bring everything together, introducing clarity to the faces, hands and hair. I've loosely blocked in a background to give the scene context, being careful that it does not distract from the figures. I've also cropped the picture to a square format, which I feel enhances the composition.

PROJECTS

PAPER CREATIONS

ILLUSTRATOR **ANDREA D'AQUINO**DEMONSTRATES HOW EXPERIMENTING
WITH COLLAGE TECHNIQUES CAN
LIBERATE YOUR ARTISTIC STYLE

I was asked to share my approach to collage with you. The fact is, whether it's collage, painting, drawing or, I daresay, any creative pursuit, the key is to simply let go of the idea that there is a sacred scripture that must be obeyed. The not-so-secret fact is that beautiful results are well within everyone's grasp. And I do mean absolutely everyone.

Shocking bursts of creativity jump right into our laps when we are open-minded, enjoying ourselves and not trying too hard. It happens when we can turn down the noise of both the outside world and our own internal mental chit-chat.

That space where things naturally fall into place is always available to you at any moment but 'it' does not happen every single time you decide to work. I will say that the more often you do it, returning again and again to your work table, not giving up even when the last session was lousy, simply makes the likelihood of good things happening more frequent.

The thing about collage is you can have the entire universe at your fingertips, slice it up and re-arrange it according to your own rules. You are the sole author of this particular reality.

Andrea D'Aquino's latest book Once Upon a Piece of Paper: A Visual Guide to Collage Making is out now, published by Rockport, £16.99. www.quartoknows.com. See more of Andrea's work at www.andreadaquino.com





"SHOCKING BURSTS OF CREATIVITY JUMP RIGHT INTO OUR LAPS WHEN WE ARE OPEN-MINDED"

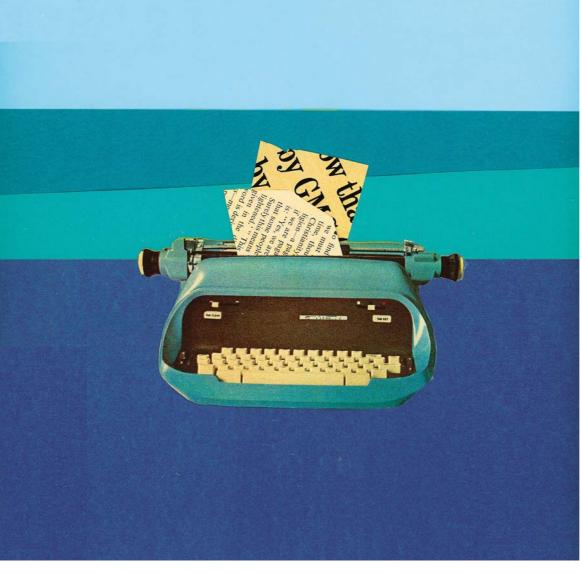
WHY NOT TRY...

ABSTRACTION THIS PIECE PUTS SOME RANDOM SCRAPS TO USE

- Assemble various scraps and textured papers.
- Make sure you've got a range of tones that balance each other.
 Not all bright, not all of same value.
 Neutrals and black can help 'ground' other colours.
- Play. A beauty of collage is that you can move things around so freely before committing to anything.
- Find a central element or focal point. Are other pieces supporting it or detracting from it? Make some changes.
- Adhere. Always feel free to change your mind, peel something up. At the same time, don't fear commitment.
- Add final touches, like pastel, crayon, or charcoal.

You don't need my permission to be loose and free, but you officially have it.

Artists & Illustrators 71



COLOUR KARMA GO MONOCHROMATIC, IT'S DRAMATIC

Another example of how a limit can set you free.

- Resist tempation to put all your favorite colours into one piece.
- Pick one colour and use a few shades within that same family, or close enough.
- Try another exercise where you only cut out green (or yellow, or red) objects. Arrange them very simply on a page for a quirky collection.

You'll find that different colours communicate different feelings and moods.

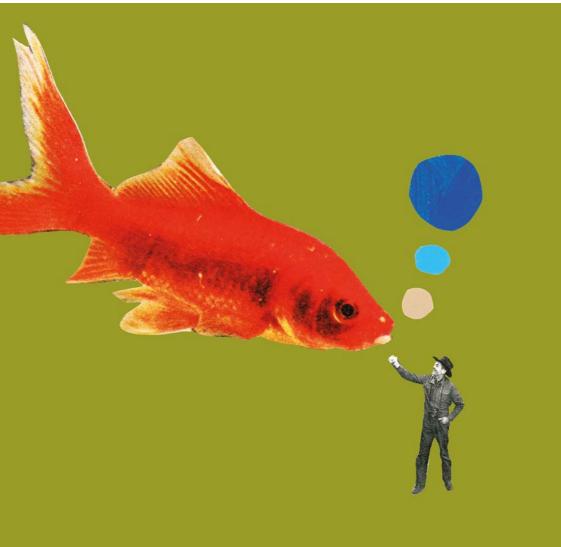
DRAMA IS IN THE DETAILS PLAYING WITH SCALE

A little thing like size is not so small, after all.

- Play with dramatic contrasts in proportion to give images more impact.
- Animals or vegetables might tower above houses.
- Houses may loom larger than dinosaurs.

You are free to break the laws of nature (just one of the many things to love about collage).

72 Artists & Illustrators

























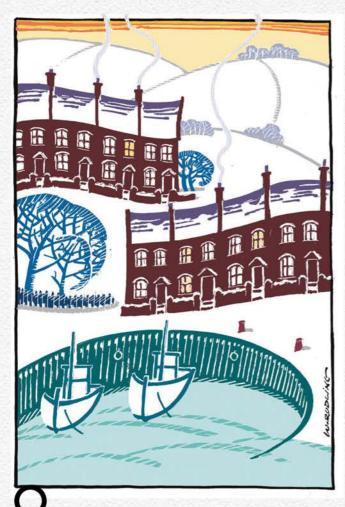
- 1 Cut papers into random strips. I love the idea of using tacky holiday cards people send you, and making something quite special.
- 2 Glue strips down at random on bond paper. Burnish well. Put a piece of tracing paper over it and use whatever you have to flatten.
- 3 With pencil, trace circle shapes using whatever size guide feels right to you. I've used a plastic container here. A tape roll or a jar lid could also work well.
- 4 You can see I've traced multiple circles onto my strips. Next I give it a coat of gel medium or varnish to protect and make it more durable and long-lasting.
- 5 Once the varnish or gel is completely dry, cut out your circles.
- 6 I like how chance reveals patterns I could never have planned on my own. Don't be too controlling of the results. Cut a hole and add string to create an ornament for hanging.

 www.andreadaquino.com



Christmas is calling

ILLUSTRATOR WILLIAM RUDLING DEMONSTRATES HOW YOU CAN PRINT YOUR OWN CHRISTMAS CARDS BY COMBINING SCRAPERBOARD WITH A DIGITAL FINISH



The New Year promise
I always break is to give
myself more time to
create my own Christmas
card linocuts, that is, until
I decided to use
scraperboard images and
my computer. This
technique is a happy
compromise, producing a
near match for the linocut
effect I wanted in a short
space of time, to help
meet the Christmas
postal deadline!

I always use a seasonal poem to inspire my finished drawing and it is a pleasure I look forward to researching.

Mindful of copyright,
I keep my Christmas
card list to friends only.
Dylan Thomas' wonderful
poem, A Child's
Christmas in Wales is
the example I've selected
to demonstrate my
card-making technique.
www.williamrudling.co.uk

Reading the poem a number times, I begin to imagine the line of houses above Swansea and the sea below, keeping the design as a set of rhythmic shapes, drawing with a limited selection of colours as I would with a linocut.

2 I trace the final design onto the scraperboard and block in my outlines in ink. A detailed tracing over the blocked areas will provide a guide for cutting out the design.

3 Using a scraperboard cutter, I begin to cut out the detail.

I scan my drawing into the computer and, using Photoshop Elements, I select the layer tool for each colour. Using the 'brush' and 'paint bucket' tools in Photoshop, I drop in the matching colours from my sketch.

5 Photoshop's 'magic wand' tool is a fast way of dropping in the selected colours. Here I place the wand over selected sections and click, this gives me those 'marching ants' I need to drop in my selected colour by using the paint bucket, brush or pencil tool.

Once happy with my image, I print it out on 200gsm paper. To finalise my card, I use a D.I.Y creasing board and hardwood folder and carefully run it in the centre crease of the card.

MATERIALS

· PAPER

Sketchpad, Tracing paper, White Scraperboard Size A4,

200gsm paper

• PENCILS

2B and 9B pencils, Derwent Drawing Coloured Pencils

BRUSHES

Sables sizes 2 and 5

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- D.I.Y. plywood with T or I shaped metal strip
- · SCRAPERBOARD CUTTER







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Rebecca – Oil on Canvas by James Bland

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IMAGINATIVE PAINTING

FIGURE ARTIST **JAMES BLAND** SHARES THE LESSONS HE HAS LEARNED FROM ALLOWING HIS MEMORIES AND IDEAS TO RUN AWAY WITH HIM ON THE CANVAS

At art college in the early 2000s, I was lucky to have been able to spend countless hours painting from models in the life room. Making paintings about a subject I saw as so challenging and so involving meant I rarely stopped to think much about the content of the images I wanted to make.

At some point after graduating – perhaps when I moved to Italy and fell in love with early Renaissance art – I came to feel that I was missing something. Although I loved turning the world into abstract patterns of shape and colour, it seemed as though something important would

always be absent if I didn't try to paint from my feelings about nature, memory and story. I also learned that ambiguity is especially powerful in engaging the viewer's imagination and encouraging her active participation.

'Openness' is one of the most important qualities I look for in a painting. It struck me that what I've always loved in art is a sense of unresolved mystery.

Over the last 10 or so years I've been looking for ways to make paintings that are not just formally interesting, but have these two other key qualities: of being painted from a

Full Moon, oil on canvas, 86x96cm

"WHAT I'VE ALWAYS LOVED IN ART IS A SENSE OF UNRESOLVED MYSTERY"



feeling, while being 'open' to the viewer's own responses. One of the many approaches I have tried includes thinking about imagination, and how it relates to subject matter.

My artwork *Full Moon* (2013) combines painting from life with the dreamlike atmosphere I identify with memories from early childhood. In this particular scene, moving house and discovering new spaces without furniture or lighting after the usual hour of bedtime provided the atmospheric background for the work.

I studied full moons and researched other art about moonlight in various media. I wanted to know everything I could about how moonlight fell through a window and reflected on the surfaces of an interior space.

When I'd planned the composition, using perspective to construct an imaginary space on the canvas, I asked a friend to take up different poses in my studio. I positioned a spotlight to simulate the effect of moonlight bouncing off the floor and painted directly on the canvas while she tried a number of different poses. Eventually something appeared in front of me that felt right, and allowed the painting to flow.

Rather than presenting a recognisable story about moving house, the narrative, if the painting had one, was hard to define; there was a sense of story that animated the painting, but it was ambiguous. I enjoyed the fact that I don't know what my painting is about.

Sometimes my work begins with a concept, as in



JAMES' PAINTING TIPS

Let go of any preconceptions about the kind of art you normally make.

2 Trust the painting to show you 'what it wants'.

Keep in mind that, whatever your medium, the artwork needs to be open to the viewer, not closed against them.

4 Use your own early memories as well as art history for inspiration.

Research the visual, conceptual and imaginative components of the image.

LEFT The Children's Room, oil on canvas, 81x76cm
ABOVE Harpreet with a Toy Boat, oil on canvas, 51x46cm
BELOW The Dinner, oil on canvas, 56x71cm



IMAGINATIVE PAINTING





The Children's Room (2014). This arose out of an obsession I had with making a painting out of two different kinds of perspective: on the left side of the canvas, the space would follow ordinary one-point perspective, while on the right it would continue up and up, eternally present to the eye.

Around this time I saw some beautiful drawings by my friend's young son. I began to think about and study children's drawings, for which the work of Rudolf Arnheim was a useful guide, and I became fascinated with the idea that the 'rules' (such as the rules of perspective), while increasing the sophistication of our images, might limit our ability to think in certain ways.

For instance, a very small child who's never encountered the idea of perspective may find the idea of pictorial depth absurd; instead of thinking in three dimensions, they'll lay out the elements of her picture intuitively, and the size of each element may relate more to its importance than to its distance from the eye. This chimed with the 'wrong' perspective I wanted to juxtapose with the 'right' perspective of conventional western picture-making.

I also look to motifs from art history for inspiration, and particularly love looking at medieval and early Renaissance art. The wealth of images that religious storytelling art offers is a treasure trove for painters, even if, like me, they have no religious faith. The way saints carry around didactic objects representing their martyrdoms has intrigued me for a long time. *Harpreet with a Toy Boat* (2014) is one result of my interest in these works.

Woman at a Table (2015) is inspired by cubism, and the

paintings of Georges Braque in particular. Throughout his life, Braque made repeated use of the motif of a table that defied expectations about how objects should recede into the space of a picture. I love these both as paintings and as meditations on picture making.

The apparent table in my painting is a cardboard prop that's actually entirely flat and sits against the wall. I had fun making a series of flat objects to pin to it to that each gave their own twist to the idea of pictorial space.

What's satisfying about this painting for me is the way the viewer is free to discover the artifice behind the making of the picture; the fact that the table is just a flat piece of cardboard is clearly apparent in the painting, similar to the design of many modern theatre sets.

The idea of 'openness' in my paintings is explored in other ways, such as avoiding laying too much stress on the identity of the figures, perhaps by obscuring or cropping a head. Faces carry so much information – not just about identity but about mood and reaction – that I find they can get in the way of atmosphere.

Atmosphere seems to thrive on ambiguity and the ability of the viewer to bring their own interpretations to the picture. Sometimes I'll paint a picture with two focal points; the focus for me is usually on the space in between, which I think of as suggestive of some kind of relationship. In a figure painting in particular, I don't want there to be an obvious 'reading' of how the elements relate, as the unresolved question is often more interesting than a definitive answer.

www.jamesblandpaintings.com

ABOVE LEFT
Sphinx, oil on
canvas, 61x51cm
ABOVE RIGHT
Woman at a Table,
oil on canvas,
51x61cm

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ARTY FACTS

HENRI **MATISSE**

NATALIE MILNER EXPLORES THE LIFE AND WORK OF THE COMPLEX FRENCH PAINTER

1

HE WASN'T ALWAYS AN ARTIST

Matisse began his working life as a lawyer and passed the bar with distinction. But when he was recovering from appendicitis in 1889, aged 20, his mother gifted him a box of art supplies and he began to paint. She advised that he should not adhere to the 'rules' of art and listen to his emotions instead.

Two years later, Matisse decided to study art at the Académie Julian in Paris. His talent was nurtured by symbolist painter Gustave Moreau.



HE HAD A LOVE-HATE RELATIONSHIP WITH PICASSO

First introduced by patron Gertrude Stein, the two artists exchanged paintings – Picasso selected *Portrait of Marguerite* (1906), and Matisse took home *Pitcher, Bowl and Lemon* (1907).

Gertrude fuelled the sense of public rivalry, stating that they were 'friends but enemies' and rumours spread that Picasso and his friends were mocking Matisse's art by throwing suction-cup arrows at the work. As their relationship developed over the years, the two artists relied on each other's honest, yet brutal, criticism.



ABOVE Henri Matisse, Blue Nude II, lithographic reproduction, 116.2x88.9cm

HIS WORK WAS BURNED BY HIS WORST CRITICS

In 1913, when the Armory Show moved to Chicago, Matisse's controversial 1907 painting *Blue Nude: Memory of Biskra* was burned in effigy, having caused quite the scandal. The somewhat androgynous representation of a nude – including breasts of a woman but broad shoulders and large feet traditionally of the male form – was openly criticised by his followers and detractors alike.

Picasso was reported to have said that *Blue Nude* was somewhere in between a portrait of a woman and a design, without quite being either.





HE 'DREW' WITH SCISSORS

Matisse's first paper cut-outs were made in the early 1930s as part of a design for a mural, and were later used as a starting point for stained glass windows.

It was only in 1950 that the artist began to see his cut-outs as independent works. Confined to his wheelchair or bed, he cut directly onto brightly coloured paper pre-painted by assistants. These were rearranged on the walls of his studio until he was satisfied with the compositions.

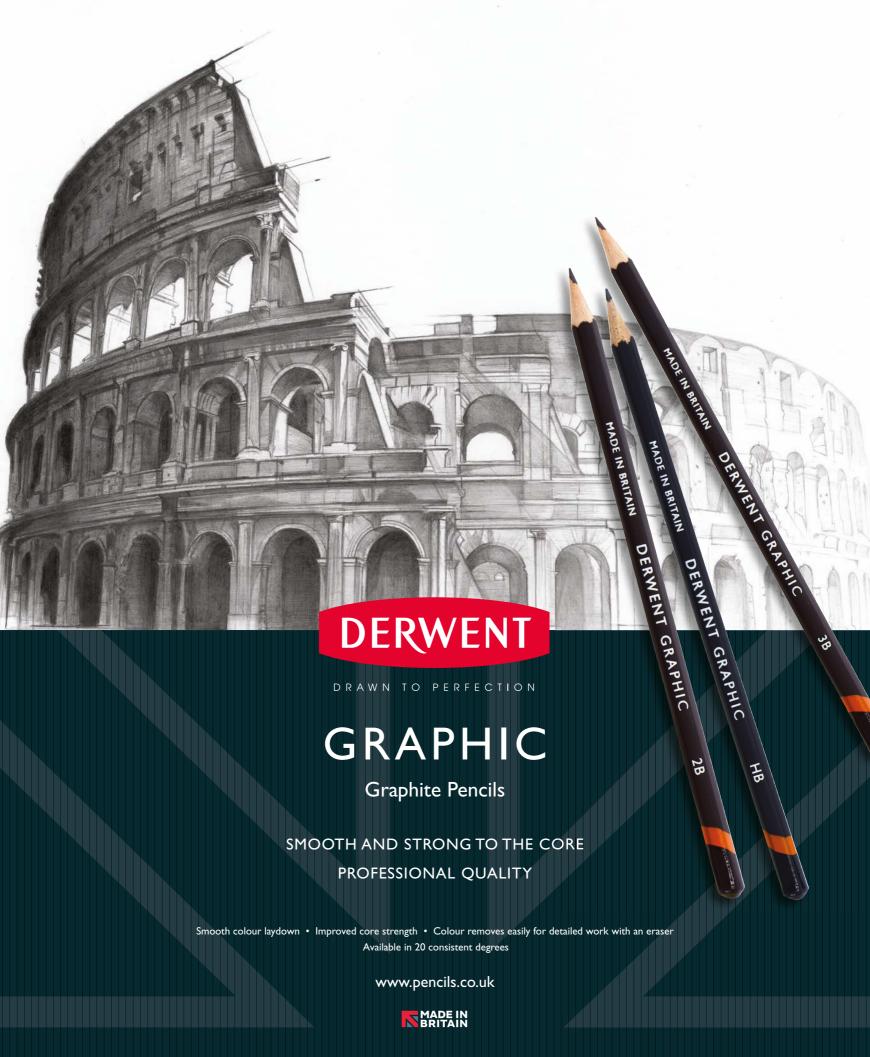
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HE NEEDED PROTECTION FROM HIS OWN COLOURS

The colours Matisse used for his cut-outs were so strong that the artist's doctor recommended that he wear tinted glasses.

These later works became a way of resolving what he called "the eternal conflict of drawing and colour".

Matisse: Drawing with Scissors, featuring 35 lithographic prints, runs at the River and Rowing Museum, Henley on Thames, until 8 January 2017. www.rrm.co.uk





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